

# THE MACEDONIAN PROBLEMSIST

The best of Macedonia!

№ 70

January – April 2023

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The WFCF President  
Marjan Kovačević  
Source: <https://ratings.fide.com/profile/940836>



Anatoly Vasylenko,  
the author of *303 Chess Compositions*  
& an article in № 70



Ricardo de Mattos Vieira,  
the judge of the 2022 tourney  
of *TMP* in the h#2 section



Anatoly Styopochkin,  
the judge of the 2022  
tourney of *TMP* in the  
#4-n section

Source of the above photos: <http://chesscomposers.blogspot.com>



January 4<sup>th</sup> 2023 – 1½ centuries after Antonín König's advocacy for chess compositions as an independent form of art



Recipients of the 1<sup>st</sup> instalment of the FIDE Veterans Support Program 2023: IM Igor Yarmonov (left), the co-winner of the #4-n tourney of *TMP* for 2022; and GM Yochanan Afek, the judge of the informal tourney of *TMP* for 2023 in the section of endgame studies and the author of the *Anthology of Miniature Endgame Studies* (2022)



Photos by: Irinna Lazareva, *Times of Israel* (left); Frans Peeters (right)

# THE MACEDONIAN PROBLEMIST

The best of Macedonia!

Editor:

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## EDITORIAL

Dear chess problem friends

The first issue of *The Macedonian Problemist* (TMP) for 2023 pays tribute to January 4<sup>th</sup> – the International Day of Chess Composition, by publishing an article by Marjan Kovačević, the new President of the World Federation for Chess Compositions (p. 3). Recent news on solving covers the 19<sup>th</sup> ISC 2023 and the FIDE Solving Cup 2022–2023, with reports on six national championships (p. 4).

Those who enjoyed the battery play of the twomovers from Kabe Moen's article in issue 69 of TMP might also enjoy the nice article by Anatoly Vasilenko, dedicated to a change of functions of battery pieces in mates in two moves (pp. 22-32). Noting that this thematic element in a number of #2s was often merely a tool for showing a changed play or change of functions of moves rather than a theme in itself, the author's intention was neither to revise the existing problem chess terminology, nor to advocate for shift of the composing practice, but rather to use the article as a tool of recalling his compatriots, including those with whom he has not been able to maintain regular communication in the aftermath of the hostilities in Ukraine.

The book reviews in this issue cover 303 Chess Compositions by Anatoly Vasilenko (pp. 31–32) and Yochanan Afek's intriguing *Anthology of Miniature Endgame Studies* (p. 33), published in 2019 and 2022, respectively. Other regular columns in this issue include: "With a Little Help from My Friends", with aimed improvement of earlier problems (pp. 36-38); and the "Selected awards", in which problems of Macedonian problemists feature (pp. 39–42).

In this issue we announce that GM Yochanan Afek and IM Igor Yarmonov benefited from the first 2023 financial instalment of FIDE's support to chess veterans (p. 35). We also cherish the memory of "composers who with their work have left (or are leaving) their mark on one or more genres" (pp. 43-44).

We remind composers of our tourneys in 2023 – the informal tourneys for 2023, the 7<sup>th</sup> thematic tourney for endgame studies, the formal tourney *The Macedonian Problemist* League 2023 and the jubilee tourneys Živko Janevski – 70 and Nikola Stolev – 65 (see the announcement on p. 13 of TMP 69) and repeat our invitation for supporting these tourneys!

## INTERNATIONAL DAY OF CHESS COMPOSITION: JANUARY 4<sup>TH</sup>

In 2007, our organization accepted the idea of the famous Ukrainian Grandmaster for Chess Compositions Valentin Rudenko (1938-2016) to name January 4<sup>th</sup> as the International Day of Chess Composition. According to the proposal, on 4.1.1869, the Czech (Bohemian at that time) magazine "Světozor" published an article by Antonín König (1836-1911) where he described chess composition as an independent form of Art.

It was, in fact, a joint proposal by Ukraine and Russia in 2007. It was accepted, but has never got an essential acceptance by the majority of WFCC member countries. In reality, the International Day of Chess Composition was mostly celebrated in the same two countries, Ukraine and Russia, with lively meeting of problemists, adding sometimes competitions to mark it. Without a wider appreciation, January 4<sup>th</sup> was gradually losing its importance. To add to the controversy, later research in the archive of "Světozor" has never proved the existence of that particular article, published on that particular day.

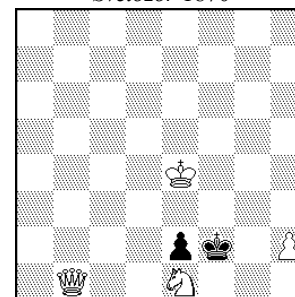
So, what would be the reasons for us to celebrate it today? We do it, not only to respect our own decision, but to glorify the greatest events and personalities from our history. No matter what day we may choose, it is a historical fact that Antonín König – a well known painter, illustrator, and chess player – promoted chess composition as equal to other forms of art, and founded the Bohemian school, the first attempt to define aesthetic models on the chess board.

It's also well known that magazine "Světozor" served as a high platform for that. Surfing through its old archive, you may be amazed to see that chess problems were the main, if not the only, content of the Chess column of that magazine. We should proudly recall how it was 150 years ago, and use every possible reason to celebrate our existence and unity.

Marjan Kovačević, WFCC President



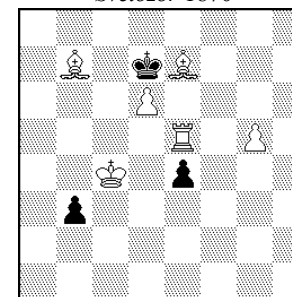
Antonín König  
Světozor 1870



#3 4+2

1. ♖b7! (zugzwang)  
1... ♜:e1 2. ♞e3 ♜d1/♞f1  
3. ♜b1#/♜h1#  
1... ♞g1 2. ♞e3 ♞f1 3. ♜h1#  
1... ♞f1 2. ♞e3 ♞g1 3. ♜g2#

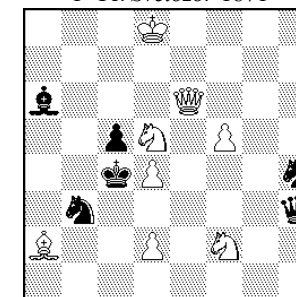
Antonín König  
Světozor 1870



#3 6+3

1. ♔d8! (2. ♔c7 ~ 3. ♚e7#)  
1... ♜:d8 2. ♔c6 ~ 3. ♚e8#  
1... ♜:d6 2. ♔c8 (3. ♚e6#)  
2... ♜:e5 3. ♔c7#  
Elimination of white pieces.

Antonín König  
1<sup>st</sup> Pr. Světozor 1871



#3 8+6

1. ♜e8! (2. ♞b6+ ♜b4 3. ♜a4#)  
1... ♜:d5 2. ♜e6+ ♜:d4  
3. ♜e4#  
1... ♔b5 2. ♜e7 (3. ♜:c5#)  
2... ♜:d4/c:d4 3. ♜e4#/♞b6#

## SOLVING NEWS

### 19<sup>TH</sup> INTERNATIONAL SOLVING CONTEST, 29.01.2023

The 19<sup>th</sup> International Solving Contest (ISC) encompassed 38 solving tournaments organised by local controllers in 26 countries (1 in Belgium, 1 in Brazil, 1 in Czech Republic, 1 in Denmark, 1 in Finland, 1 in France, 1 in Georgia, 1 in Germany, 2 in Great Britain, 2 in Greece, 2 in India, 1 in Israel, 1 in Japan, 1 in Latvia, 1 in Lithuania, 1 in Mongolia, 1 in Netherlands, 1 in North Macedonia, 3 in Poland, 3 in Romania, 4 in Russia, 2 in Serbia, 2 in Slovakia, 1 in Slovenia, 1 in Switzerland, and 1 in Ukraine). Alex Steinbrink was Central Controller of the 19<sup>th</sup> ISC.



Ofer Comay

601 solvers were divided into 3 categories: 1) *Ofer Comay* (Israel) was the best of 181 experienced solvers (and the best among the seniors), ahead of Eddy van Beers (Belgium) and Kacper Piorun (Poland); the best female solver was Laura Rogule (Latvia); the best junior was Ilija Serafimović (Serbia); 2) Daniel Dimitrescu (Romania) was the best of 172 solvers in the category 2 of weaker, inexperienced solvers with rating (or half-rating/non-active rating) of >2,000; 3) Grigory Filin (Russia) was the best of 248 solvers in the category 3 for youngsters born after 31.12.2009.

More information can be found at [www.wfcc.ch/competitions/solving/isc/2023/](http://www.wfcc.ch/competitions/solving/isc/2023/)

### FIDE SOLVING CUP 2022–2023

#### 37<sup>th</sup> Open Swiss Solving Championship 2022, 08.10.2022

Category 7 (16 solvers, average rating of top-10 solvers: 2,338.56).

Standings: 1. Martynas Limontas – 19 points; Arno Zude – 16; 3. Kevinas Kuznecovas – 13.

#### 44<sup>th</sup> Finnish Chess Solving Championship 2023, 18.02.2023

Category 9 (18 solvers, average rating of top-10 solvers: 2,220.50).

Standings: 1. Dolf Wissmann – 13 points; 2.-3. Martynas Limontas, Jorma Paavilainen – 10.

#### 28<sup>th</sup> Dutch Open Chess Solving Championship 2023, 04.03.2023

Category 6 (19 solvers, average rating of top-10 solvers: 2,375.81).

Standings: 1. Nikos Sidiropoulos – 23 points; 2. Eddy van Beers – 19; 3. Richard Dobiáš – 16.

#### 46<sup>th</sup> International Polish Championship 2023, 05.03.2023

Category 5 (28 solvers, average rating of top-10 solvers: 2,424.75).

Standings: 1. Kacper Piorun – 27 points; Piotr Murdzia – 23; 3. Kevinas Kuznecovas – 16.

#### 49<sup>th</sup> Latvian Chess Solving Championship 2023, 08.04.2023

Category 11 (15 solvers, average rating of top-10 solvers: 2,149.72).

Standings: 1. Martynas Limontas – 8 points; 2. Kevinas Kuznecovas – 6; 3. Vidmantas Satkus – 4.

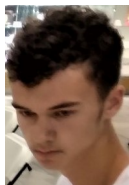
#### Open Solving Championship of Serbia 2023, 30.04.2023

Category 4 (18 solvers, average rating of top-10 solvers: 2,476.56).

Standings: 1. Danila Pavlov – 31 points; 2. Marko Filipović – 27; 3. Bojan Vučković – 23.

#### Current standings as of 30.04.2023

1. *Kevinas Kuznecovas* – 61 points; 2. Martynas Limontas – 53; 3. Danila Pavlov – 31; 4. Marko Filipović – 27; 5. Kacper Piorun – 27; 6. Piotr Murdzia – 23; 7. Nikos Sidiropoulos – 23; 8. Bojan Vučković – 23; 9. Richard Dobiáš – 20; 10. Eddy van Beers – 19; 11. Vidmantas Satkus – 17; 12. Arno Zude – 16; 13. Ilija Serafimović – 16; 14. Marek Kolčák – 16; 15. Marjan Kovačević – 13; 16. Dolf Wissmann – 13; 17. Piotr Górski – 13; 18. Michel Caillaud – 13; etc.



Kevinas Kuznecovas

More information can be found at [www.wfcc.ch/wsc/2002-2003/info.html/](http://www.wfcc.ch/wsc/2002-2003/info.html/)

## INFORMAL TOURNEY OF THE MACEDONIAN PROBLEMIST: H#2/2022

AWARD by Ricardo Mattos de Vieira

I want to thank Zoran Gravilovski for the invitation to judge the H#2 section of *The Macedonian Problemist* informal tourney for 2022. I felt much honored with the confidence in my judging.

18 entries took part in this informal tourney and I may say that the level was not the one I expected. As I have already said in other awards, the H#2 field is not exhausted and authors should make extra efforts to present interesting ideas.

My comments about some of the entries that did not make it into the award follow:

Nº 2619 – The pin of the ♖ affects solutions in no way. Just move the diagram position one square to the right: ♖ = ♗ and consequently the ♘ is completely useless.

Nº 2622 – Two ♖s without any compensation.

Nº 2623 – I agree that a good idea has been presented. However, after (i) 1. ♖d7+, Grimshaw interference (2. ♗d6) is correct but the pin of ♘ does not affect the solution; (ii) after 1. ♖e6+, Grimshaw interference (2. ♖d6) is just accidental since the motivation of the move is the unpinning of ♘. I think this idea should be tried in h#2½ or h#3 in order to present more complex and harmonious white play.

Nº 2626 – Uneven play by Black and White in a ♙-star presentation.

Nº 2628 – ♗e2 = ♗e2, this means that ♖e1 is useless in b).

Nº 2629 – Four-fold cyclic *Zilahi* with 3 incidental captures, uneven play and twins. Compare to A, which has no twins and includes a cycle of white moves.

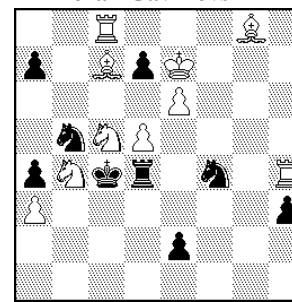
Nº 2679 – The author managed to use ♖c2 to avoid cooks and then justify the presence of ♖ and the pin mate. I do not agree with this manoeuvre. It is easy to realize that ♖ = ♗: H#2 (6+8) – 3R4/1p1BS3/1p4p1/2r3r1/1Ppk1K2/2s5/2P5/8 – 1. ♖c5 ♗c6 2.b:c6 ♗:c6#; 1. ♖gd5 ♗f5 2.g:f5 ♗:f5#. In my opinion it would be much better to replace the pin-mates with *Grimshaw* [H#2 (4+9) – 8/1p1BS3/1p4p1/1r6/1Ppk1K2/2pp4/8/7b – 1. ♗d5 ♗f5 2.g:f5 ♗:f5#; 1. ♖d5 ♗c6 2.b:c6 ♗:c6#] or self-blocks with dual avoidance [H#2 (4+9) – 8/1p1BSb2/1p1r2p1/8/1Ppk1K2/2sp4/8/8 – 1. ♗d5 ♗f5 [♗c6?] 2.g:f5 ♗:f5#; 1. ♖d5 ♗c6 [♗f5?] 2.b:c6 ♗:c6#].

Nº 2680 – Uneven play by ♗ (guard and pin).

My award is as follows:

1<sup>st</sup> Prize: Nº 2681

Zoran Gavrilovski



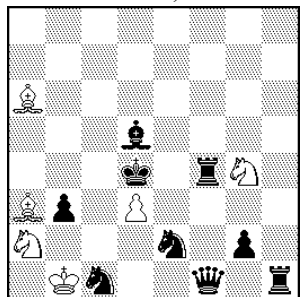
H#2 2 solutions 10+9

1. ♖:d5 ♗e5 2. ♖:c5 e:d7#

1. ♗:e6 ♗:a4 2. ♗:c7 d6#

Two half-batteries and a half-pin turn into two battery-pin-mates presenting *Zilahi*: an extremely nice change in the initial matrix. Very pleasant.

2<sup>nd</sup> Prize:  
Ivo Tominić, № 2620



H#2<sup>v</sup> 2 solutions 6+9

1. ♘g1? ♙:c1 2. ♚~??  
1. g1 ♘ ♙:c1 [♜:c1?]  
2. ♚g2 [♚h3?] ♙e3#  
1. g1 ♙ ♜:c1 [♙:c1?]  
2. ♚h3 [♚g2?] ♜:e2#

2<sup>nd</sup> Prize: Ivo Tominić, № 2620

Anticipatory unpin (B1) of a future pinned white piece (♙/♜ at c1) by a future black pinner (♚h1) by means of minor promotions followed by direct unpin by ♚ with bicolor dual avoidance: extremely nice and surprising (except for the capture of ♙e2).

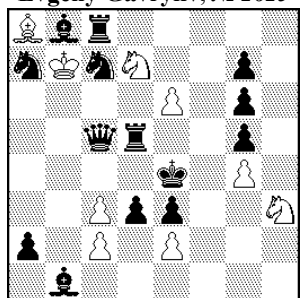
1<sup>st</sup> Honourable Mention: Vitaly Medintsev, № 2621

B1 critical moves are followed by single and double steps by ♙g2. An upgrade would occur if B2 moves were made by the same black piece or if a single black piece was interfered with by B2 moves.

2<sup>nd</sup> Honourable Mention: Zoran Gavrilovski, № 2682

Two direct batteries are shown in this HotF with two connected pairs of solutions: the first one presents white switchback and capture of the front piece of each battery; in the second one, a direct battery fires and the other battery's rear piece mates, along with black square vacation. W1 in one pair reappears as W2 in the other. A pity that two ♚s had to be used.

3<sup>rd</sup> Honourable Mention:  
Aleksandr Pankratiev &  
Evgeny Gavryliv, № 2625

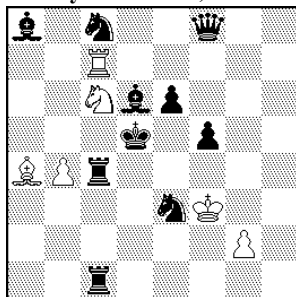


H#2 3 solutions 9+14

1. ♙c6 ♙:c8 2. ♙e5 ♜:c5#  
1. ♙:e6 ♙a6 2. ♙f4 ♜:g5#  
1. ♚f8 ♙b6 2. ♚f3 e:d3#

In two moves a black piece must block a square that will be unguarded by the mating piece and by doing so it enables ♙'s move which will indirectly pin ♚d5. A heavy setting with unpleasant captures of ♚ and ♚. Comments published along with the solutions doubted the need for pinning ♚d5, as it can be replaced by ♙ (♜h3→h5, - ♙g5, - ♙g6). Let's compare to № 2619 (not in the award – see the comments above), in which not only the black pinned piece is useless, but so is the white pinner. Here ♙ is important, no matter if a ♚ or a ♙ is used. Replacing ♚ by ♙ changes the motivation of ♙'s moves from pin of a black piece to guard of a flight and the choice between these two effects is up to the author. In this case, pin-mate is not a technical blemish (and is my preference).

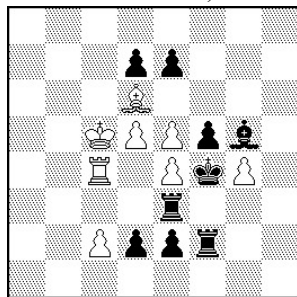
1<sup>st</sup> Honourable Mention:  
Vitaly Medintsev, № 2621



H#2 2 solutions 6+10

1. ♙h2 g3 2. ♙e7 ♚d7#  
1. ♚h4 g4 2. ♙c2 ♙b3#

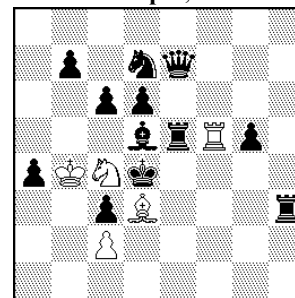
2<sup>nd</sup> Honourable Mention:  
Zoran Gavrilovski, № 2682



H#2 4 solutions 8+9

1. ♚2f3 ♚c3 A 2. ♙:e4 ♚c4#  
1. ♙f6 ♙:e7 B 2. ♙:e5 ♙d6#  
1. ♚:e4 e6+ 2. ♙e3 ♚c3# A  
1. ♙h6 e:f5+ 2. ♙g5 ♙:e7# B

1<sup>st</sup> Commendation:  
Aleksandr Pankratiev &  
Ivan Antipin, № 2624



H#2 3 solutions 5+12

1. ♚:f5 ♜e3 2. ♙e5 ♜:f5#  
1. ♙:c4 ♚f4+ 2. ♙d5 ♙:c4#  
1. ♚:d3 ♚f3 2. ♚e4 ♚:d3#

1<sup>st</sup> Commendation: Aleksandr Pankratiev & Ivan Antipin, № 2624

Cyclic *Zilahi* is used to fulfill the main idea: mates from squares where white pieces stand in the diagram position. However, this is shown with lack of harmony in the black and white play.

2<sup>nd</sup> Commendation: Semion Shifrin, № 2618

*Phoenix* and *Zilahi*. A pity that the passive sacrifice of ♜ does not affect the solution, as the one of ♚ does.

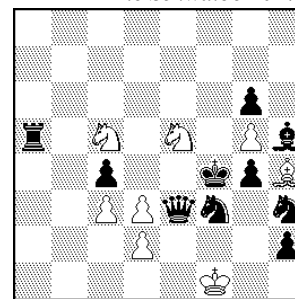
3<sup>rd</sup> Commendation: Velko Aleksandrov, № 2683

Nice reverse form of *Bukovina* theme, but the white play is weak.

APPENDIX: A

Vasyl Krizhanivskyi

1<sup>st</sup> H.M. *Die Schwalbe* 2017



H#2 4 solutions 8+10

1. ♙:h4 d:e3+ A 2. ♙g3 ♜e4# B  
1. ♚:e5 ♜e4 B 2. ♚f5 ♙g3# C  
1. ♚:d2 ♙g3+ C 2. ♙e3 ♜:c4# D  
1. ♚:c5 ♜:c4 D 2. ♚f5 d:e3# A

Rio de Janeiro, Brazil, March 23<sup>rd</sup>, 2023.

Ricardo de Mattos Vieira

Thanks to Ricardo for his prompt award, which will remain open until 1 December 2023. Please send anticipation claims to [zoran.gavrilovski@gmail.com](mailto:zoran.gavrilovski@gmail.com) (Editor).

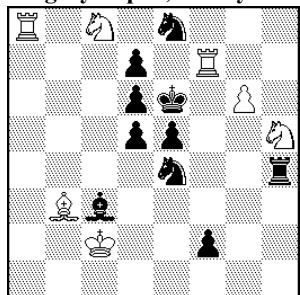
# INFORMAL TOURNEY OF THE MACEDONIAN PROBLEMIST: #4-N/2022

AWARD by Anatoly Styopochkin

In 2022 *TMP* published 12 #4-ns by 11 authors from Macedonia, Russia, Poland, Germany, Ukraine and USA. The tourney's quality was below average. The ranking is as follows:

Prize: № 2531

Grigory Popov, Valery Kirillov & Igor Yarmonov

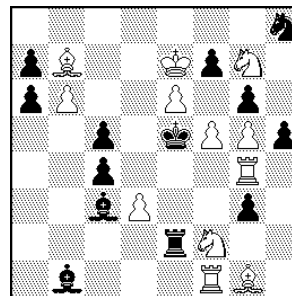


#10 vvv 7+10

1. ♘g7+? ♜:g7!  
 1. ♜f6+? ♜4:f6!  
 1. ♙a4? (2. ♙:d7#) d4! 2. ♙b3+ d5 3. ♙a4 d3+! [4. ♘b2??]  
**1. ♜a5!** (2. ♙:d5#) ♙:a5 2. ♙a4 (3. ♙:d7#) d4 3. ♙b3+ d5  
 4. ♙a4 d3+ 5. ♘b2! ♙c3+ 6. ♘a2 d4 7. ♙b3+ d5  
 8. ♙a4 ♜c5 9. ♜f6+ ♜:f6 10. ♘g7#

A logical composition with a model mate in the centre of the chessboard.

3<sup>rd</sup> Hon. Mention: № 2602  
 Zoran Gavrilovski

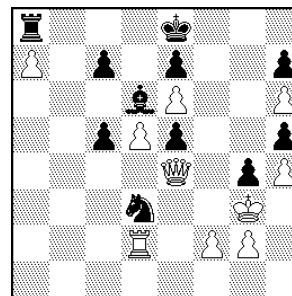


#4 v 12+13

1. ♙c6? (2.b7 ♙a5 3.b8 ♜(♙)+ ♙c7 4. ♜(♙):c7#) a:b6!  
**1.b:a7!** (2.a8 ♜ ♙a5 3. ♜b8+ ♙c7 4. ♜:c7#)  
 1... ♙a5 2.d4+ c:d4 3. ♘d3+ c:d3, ♙:d3 4. ♙:d4#  
 1...g:f5 2. ♜e4+ f:e4, ♜:e4 3. ♘g4+ ♜:g4, h:g4 4. ♜(:)f5#

Evacuation sacrifices with opening of lines of the white bishop and rook on a diagonal and orthogonal line. A bad key move and a heavy setting.

1<sup>st</sup> Commendation: № 2567  
 Ralf Krätschmer

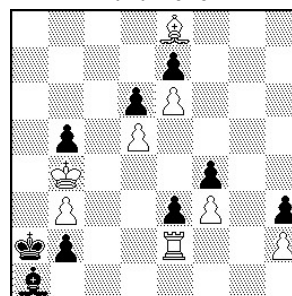


#9 v 10+11

1. ♜:h7? (2. ♜g8#, ♜h8#) 1...e4+ 2.f4 ♙:f4#  
**1. ♜b2!** (2. ♜b8+ ♜:b8 3.a:b8 ♜(♜)#)  
 1... ♜:b2 [1... ♜b4? 2. ♜:h7 e4+ 3.f4 e:f3 e.p.+ 4. ♘f2 ♜d3+  
 5. ♘f1 f:g2+ 6. ♜:g2 ~ 7. ♜g8#, ♜h8#  
 1...c6? 2. ♜b8+ ♙:b8 3. ♜:h7 ♙d8 4.a:b8 ♜+ ♜:b8 5.d6 ♙c8  
 6. ♜:e7 ♜b7 7. ♜e8#  
 1... ♜d8? 2. ♘h2 ♜:f2 3. ♜:h7 g3+ 4. ♘g1 ♜h3+ 5.g:h3 ~ 6. ♜h8#]  
 2. ♜:h7 (3. ♜g8#, ♜h8#) e4+ 3.f4+ e:f3 e.p.+  
 [3... ♙:f4+? 4. ♘f2 ♜d3+ 5. ♘f1 ♙:h6 6. ♜b8+ ♜:b8 7.a:b8 ♜(♜)#]  
 4. ♘f2 ♜d1+ 5. ♘e1 f2+ 6. ♘e2 f1 ♜+ 7. ♘:f1 ♜e3+  
 8. ♘e2 (9. ♜g8#, ♜h8#) 0-0-0 9.a8 ♜#

Valladao task.

2<sup>nd</sup> Commendation: № 2665  
 Kurt Keller



#10 v v 8+9

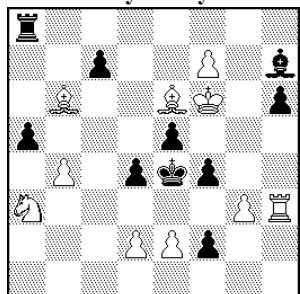
1. ♙g6? stalemate  
 1. ♜c2? ♙b1 2. ♙g6 ♙a2 [2...e2? & #4] 3. ♙d3 e2 [3... ♙b1? & #5]  
 4. ♙:e2 ♙b1 5. ♙d3 ♙a2 & #8,  
 1...e2!  
**1. ♙:b5!** (zz) ♙b1 2. ♙c3 ♙a2 3. ♙d3 ♙a3 4. ♙c4 [4. ♙b1? =]  
 4... ♙a2 [4...b1 ♜? 5. ♙:b1 ♙b2 & #8] 5.b4 ♙a3 6. ♙b1 ♙a4  
 7. ♜c2! e2 [7... ♙a3? 8. ♜c3+ ♙a4 9. ♙c2#] 8. ♜c3 e1 ♜!  
 [8...e1 ♜? 9. ♙c2#] 9. ♙g6 ~ 10. ♙e8#

White bishop's manoeuvre e8-b5-d3-b1-g6-e8 with a round-trip return to the initial placement.

Anatoly Styopochkin, International Judge of the FIDE

Thanks to Anatoly for his prompt award, which will remain open until 1 December .2023. Please send anticipation claims to [zoran.gavrilovski@gmail.com](mailto:zoran.gavrilovski@gmail.com) (Editor).

1<sup>st</sup> Hon. Mention: № 2566  
 Valery Shavyrin

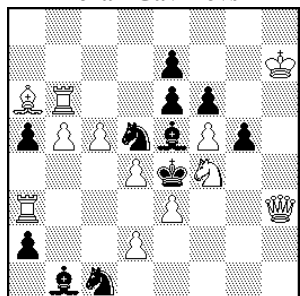


#4 v v 10+10

- 1.g4? (2.d3#) d3 2.e:d3#  
 1...f3 2. ♜:f3 d3! 3.e:d3+?  
 1. ♜h5? (2. ♜:e5#) f:g3 2. ♜h4#  
 1... ♙f5 2. ♜:f5 f:g3! 3. ♜h4??  
**1. ♘b5!** (2. ♘c3+ d:c3 3.d3#)  
 1... ♜d8 2.g4! f3 3. ♜:f3 d3 4. ♘c3#  
 1...a:b4 2. ♘:c7! ♜d8 3. ♜h5 ♙f5/f:g3 4. ♙:f5#/ ♜h4#  
 2... ♜a5 3. ♙c4! ~ ♜a3 4. ♙d3#/ ♙d5#

A logical problem with two variations showing the 11<sup>th</sup> WCCT theme.

2<sup>nd</sup> Hon. Mention: № 2601  
 Zoran Gavrilovski



#4 v 12+11

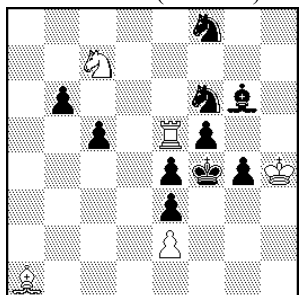
1. ♘~8? (2. ♜h1+ ♙:f5 3. ♜h7+ ♙g4 4. ♜h3#) g:f4!  
**1. ♘g7!** (2. ♜h1+ ♙:f5 3. ♜h7+ ♙g4 4. ♜h3#)  
 1...g:f4 2. ♜g2+ f3 3. ♜g4+ ♜f4/ ♙f4 4. ♙b7#/ ♜:e6#  
 1... ♜:f4 2. ♙b7+ A ♜d5 3. ♜g4+ ♙f4 4. ♜:e6# B  
 1... ♙:d4 2. ♜:e6+ B ♙e5 3. ♜a4+ ♜b4 4. ♙b7# A  
 1... ♙:f4 2. ♜:e6+ ♙e5 3. ♜g4+ ♜f4 4. ♙b7#  
 1... ♜:e3 2.d:e3 (3. ♙b7#) g4 3. ♙b7+ ♙:f5 4. ♜h5#

Exchange of white second and fourth moves and pin mates. Switchbacks by the black knight and bishop, and also by the white queen.

ORIGINAL PROBLEMS, edited by Zoran Gavrilovski

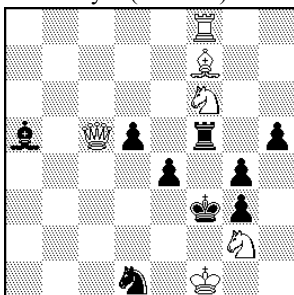
#2 / JUDGE: KABE MOEN (USA)

2718 Stanislav Vokal  
Drienovec (Slovakia)



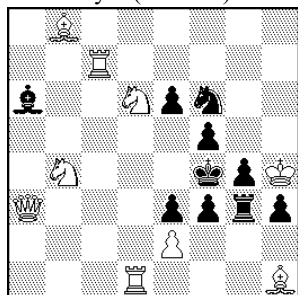
#2 ♘♙ 5+10

2719 Anatoly Vasylenko  
Kyiv (Ukraine)



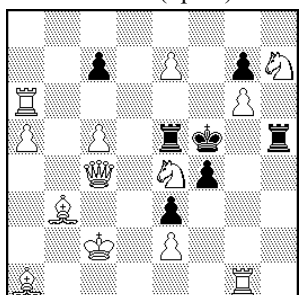
#2 ♘♙♙♙♙♙ 6+9

2720 Anatoly Vasylenko  
Kyiv (Ukraine)



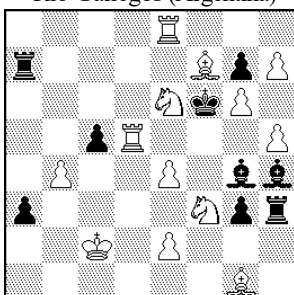
#2 \* ♘♙ 9+10

2721 Luis Gomez Palazon  
Archena (Spain)



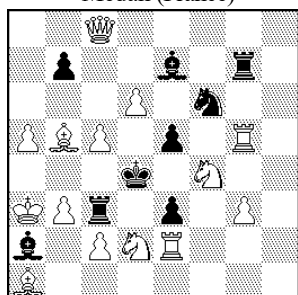
#2 ♘♙♙♙♙ 13+7

2722 Walter Diaz  
Rio Gallegos (Argentina)



#2 ♘♙♙♙♙♙♙ 13+9

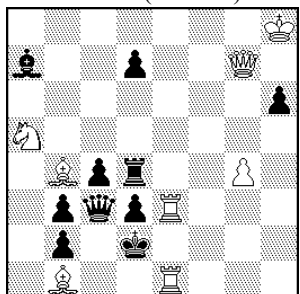
2723 Gerard Doukhan  
Médan (France)



#2 \* ♘♙♙♙♙ 14+9

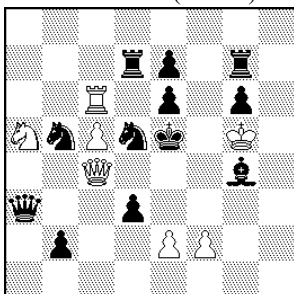
#3 / JUDGE: PREDRAG ŽUVIĆ (CROATIA)

2724 Yury Gordian  
Odessa (Ukraine)



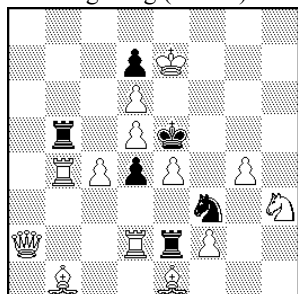
#3 8+10

2725 Aleksandr Pankratiev  
Khabarovsk (Russia)



#3 7+12

2726 Gennady Ignatenko  
Taganrog (Russia)



#3 13+6

2718 S. Vokal

1. ♘d5? (2. ♘e5#) ♗6d7!  
1... ♗6:d5/ ♗8d7 2. ♗:d5# ♗e6#  
1. ♘e6? (2. ♘e5#) ♗8d7!  
1... ♗6d7/ ♗8:e6 2. ♗:d5# ♗:e6#  
1. ♗e7! (2. ♘e5#)  
1... ♗6d7 x 2. ♗:d5#  
1... ♗8d7 y, ♗e6 2. ♗:(:):e6#

2719 A. Vasylenko

1. ♘:d5? A (2. ♘:e4#) ♗e5!  
1... ♗:d5 x/ ♗f4/ ♗:f6  
2. ♗:d5# B/ ♗h4# E/ ♗:f6#  
1... ♗:c3, ♗f2, ♗e3+ 2. ♗:(:):e3#  
1. ♘:h5? C (2. ♘:g4#) ♗g5!  
1... ♗:h5 y/ ♗f4/ ♗:f6  
2. ♗:h5# D/ ♗h4# E/ ♗:f6#  
1... ♗f2, ♗e3+ 2. ♗:(:):e3#  
1. ♗c1? (2. ♗h4# E, ♗:d1# F) e3! z  
1... ♗e3+ 2. ♗:e3#  
1. ♗d4? (2. ♗:d1# F) ♘d2!  
1... e3 z/ ♗d~ 2. ♗h4# E/ ♗:(:):e3#  
1. ♗:d5? B (2. ♗h4# E) e3! z  
1... ♗:d5 x 2. ♘:d5# A  
1... ♘d8/ ♗e3+ 2. ♗e1# ♗:e3#  
1. ♗:h5! D (2. ♗h4# E)  
1... ♗:h5 y 2. ♘:h5# C  
1... e3 z 2. ♘:d5# A  
1... ♘d8/d4/ ♗e3+  
2. ♗e1#/ ♗:f5#/ ♗:e3#

Double Salazar theme: AxB – BxA, CyD – DyC. Dombrovskis paradox: [E]z! – zE. Dombrovskis effect: [E]zA – zE. Double pseudo Erochin: AE – [E]A, CE – [E]C. Barnes theme: [EF] – [E] – [F]. Changed play. ♗-cross. (Author)

2720 A. Vasylenko

1... ♘d3 2. ♗:d3# A  
1. ♗a4? (2. ♗d3# A) ♗e4! x  
1... ♗e5 2. ♗c6#  
1. ♗b5? (2. ♗c4# B, ♗d3+? A) e5!  
1... ♗e4 x/ ♗e5 2. ♗d3# A/ ♗c4#  
1. ♗c4! (2. ♗e3#, 2. ♗d3+? ♗c4+?)  
1... f:e2, f2 2. ♗d3# A  
1... ♘:c4 2. ♗:c4# B  
1... ♗d5 2. ♗d4#

Tertiary threat correction with Dombrovskis paradox. (Author)

2721 L. G. Palazon

1. ♘a4? (zugzwang) ♗:e7!  
1... ♗:c5/ ♗:e4 2. ♘d7# ♗f7#  
1. ♘c3? (zugzwang) ♗:e7!  
1... ♗:c5/ ♗:e4 2. ♗c6# ♗f7#  
1. ♗c6? (zugzwang) ♗:e7!  
1... ♗:c5/ ♗:e4 2. ♗:c5# ♗f7#  
1. ♗d3? (2. ♗d6#) f3!  
1... ♗:c5/ ♗:e4 2. ♗:c5# ♘e6#  
1. ♗e6! (2. ♗:e5#)  
1... ♗:c5/ ♗:e4 2. ♗:c5# ♗:e4#  
1... f3/ ♗:e6 2. ♗g3# ♗:e6#  
Anti-Levman, Zagoruiko. (Author)

2722 W. Diaz

1. b:c5? (2. ♘d4#) ♗a4!  
1. ♘:c5? (2. ♘d4#) ♗c7!  
1. ♗:c5? (2. ♘d4#) ♗d7!  
1. ♗:c5? (2. ♘d4#) ♗e7!  
1. h8♗? (2. ♗:g7#) ♗:f7!  
1. ♗ed4? (2. e5#) ♗e7!  
1... ♘:f3 2. ♗e6# A  
1. ♗fd4! (2. e5#)  
1... c:d4/ ♘f5/ ♘:e6  
2. ♘:d4# ♗:f5#/ ♗:e6# A

2723 G. Doukhan

1... ♗e4 2. ♗f3# A  
1... ♗d5 2. ♗e6# B  
1. ♗c6? (2. ♗f3# A, ♗e6# B)  
1... b:c6!

1. ♘d3? (2. ♗f3# A) e:d2! x  
1... e4 2. ♗e6# B  
1. ♘c4? (2. ♗e6# B) e:f4! y  
1. ♗:e5? (2. ♗f3# A, ♗e6+? B)  
1... e:d2 x 2. ♗e6# B  
1... ♗:e5 2. ♘:c3#  
1... ♗:g3!  
1. ♗b7! (2. ♗e6# B, ♗f3+? A)  
1... e:f4 y 2. ♗f3# A  
1... ♘b3/ ♗:c5 2. ♗:b3# ♗b6#

Sushkov theme, pseudo le Grand with reciprocal Threat correction (A, B?/B, A?) and flight-giving keys. (Author)

2724 Y. Gordian

1. ♗e7! (2. ♗3e2+ d:e2  
3. ♗:e2#)  
1... ♗e4+ 2. ♗e5 (3. ♘:c3#,  
3. ♗:c3#)  
2... ♗d4 3. ♗h2#  
2... ♗b4 2. ♗:b2#  
2... ♗e5, ♘d4 3. ♗:c4#  
1... ♗f4+ 2. ♗f6 (3. ♘:c3#,  
3. ♗:c3#)  
2... ♗d4 3. ♗f2#  
2... ♗b4 2. ♗:b2#  
2... ♗f6, ♘d4 3. ♗:c4#  
1... ♗:g4+ 2. ♗g7 (3. ♘:c3#,  
3. ♗:c3#)  
2... ♗d4 3. ♗g2#  
2... ♗b4 2. ♗:b2#  
2... ♗g7, ♘d4 3. ♗:c4#  
1... ♗b4 2. ♗:b4+ c3 3. ♗:b3#  
Triple self-pin and unpin of the white queen.

2725 A. Pankratiev

1. e3! (2. f4+ ♗:f4 3. e:f4#)  
1... ♘f3 2. ♗e4+ A  
2... ♗e4 3. ♗:e6# B  
2... ♗:e4 3. ♗c4#  
1... ♗f7 2. ♗:e6+ B  
2... ♗e6 3. ♗e4# B  
2... ♘:e6 3. ♗c6#  
Familiar play. (Z.G.)

2726 G. Ignatenko

1. ♗b2! (2. ♗:d4+ ♗:d4  
3. f4#)  
1... ♗:d2 2. ♘:d2 (3. ♘f4#)  
2... ♗:d2 3. f4#  
1... ♗:e4 2. ♗e2! (3. ♗:e4#)  
2... ♗:e2/ ♗e3/ ♗d2#  
3. ♗:e2#/ ♗:e3#/ f4#  
1... ♗:d5 2. ♗b5! (3. ♗:d5#)  
2... ♗b5/ ♗c5 3. ♗:b5#/ ♗:c5#  
1... ♗:f2 2. ♘:f2 ~ 3. ♘g3#

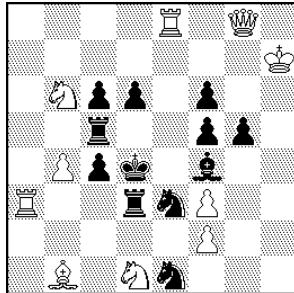
Mates on the same square in the threat and the first variation, and 2 variations with Umnov theme. (Author)

2727 Leonid Makaronez & Viktor Volchek  
Haifa & Lida (Israel & Belarus)



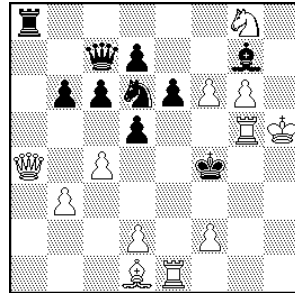
#3 12+9

2728 Aleksandr Pankratiev  
Khabarovsk (Russia)



#3 10+12

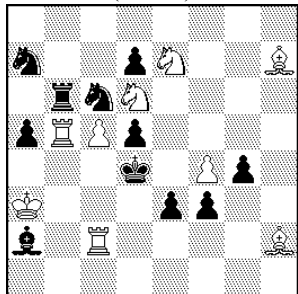
2729 Gerard Doukhan  
Médan (France)



#3 12+10

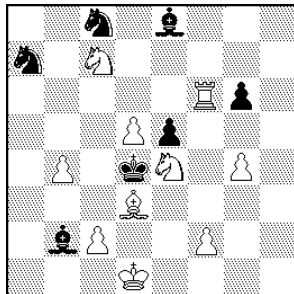
#4-N / JUDGE: ALEKSANDR KUZOVKOV (RUSSIA)

2730 Aleksandr Pankratiev & Yuri Gorbatenko  
Khabarovsk & Chelyabinsk (Russia)



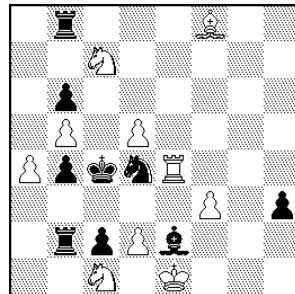
#5 \* 9+11

2731 Aleksandr Pankratiev  
Khabarovsk (Russia)



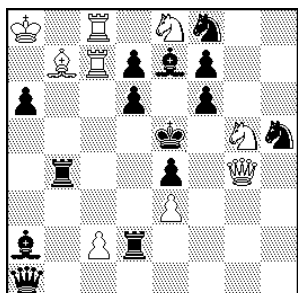
#6 \* v 10+7

2732 Aleksandr Pankratiev  
Khabarovsk (Russia)



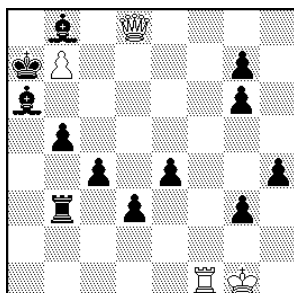
#6 \* v 10+9

2733 Ivo Tominić  
Split (Croatia)



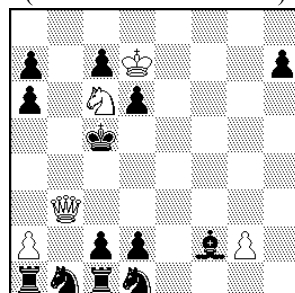
#6 v [v v v] 9+14

2734 Stanislav Vokal  
Drienovec (Slovakia)



#7 4+12

2735 Valery Kirillov & Igor Yarmonov  
(Russia & Ukraine/Israel)



#10 v 5+13

2727 L. Makaronez & V. Volchek

1. ♖d1! (2. ♗:f4+ g:f4 3. ♖:d4#)  
1... ♗:f3 2. ♖e1 ~ 3. ♖e5#  
2... g:f3 3. ♖:f3#  
1... b:c5 2. ♗:c5 ~ 3. ♖:d4#  
1... g:f3 2. ♖:g5+ ♗e4/♗f5  
3. ♖e5#/♖:f5#

An obvious key and quiet W2 moves after play by ♗d4. (Z.G.)

2728 A. Pankratiev

1. ♖e6! (2. ♖e4+ f:e4 3. ♖:e4#)  
1... ♗:f3 2. ♖:c4+ ♗:c4, ♖:c4  
3. ♖:d3# B  
1... ♗e5 2. ♖:d3+ B ♗:d3, c:d3  
3. f:e3# C  
1... ♖e5 2. f:e3+ C ♖d(e):e3, ♗:e3  
3. ♖:c4# A  
1... d5 2. ♖:f6+ ♗e5 3. ♖:e5#

Cycle of W2/W3 moves. (Z.G.)

2729 G. Doukhan

1. ♖e3! (2. d3 A ~ 3. ♖f3# C,  
2... ♗f5 3. ♖g4# D)  
1... ♗h6 2. ♗:h6 B (3. ♖g4# D)  
2... ♗e4 3. ♖f3# C  
1... d4 2. ♖f3+ C ♗e4 3. d3# A  
1... ♗:f6 2. ♖g4+ D ♗f5 3. ♗h6# A  
1... e5 2. ♖f3+ C ♗e4 3. ♖g4# D  
1... ♗b5, ♗f7, ♗e8 2. ♖g4+ D  
2... ♗f5 3. ♗c2#  
1... ♖:g8 2. c:d5+ ♗c4 3. ♖:c4#

Complex *Adabashev* synthesis involving 3 pairs of variations: i) *Pseudo le Grand* theme (A, B) after self-blocks; ii) distant self-blocks, ♗-flights (x, y) and re-appearance of W2 moves from the 1<sup>st</sup> pair as mates; iii) change of mates after ♗-flights x & y. A-D/D-B/ B-C/C-A cycle after 1...~/♗:f6/♗h6/ d4. (Author)

Rich play with a nice pattern, achieved with some interesting strategy. (Z.G.)

2730 A. Pankratiev & Y. Gorbatenko

- 1... ♗:b5+ 2. ♗:b5+ A ♖:b5  
3. ♗f5+ ♗d3, ♗e4  
4. ♗d6+ ♗d4 5. ♗:b5#  
1... ♖:b5 2. ♗:c6+ B d:c6  
3. ♗f5+ ♗d3, ♗e4  
4. ♗g7+ ♗d4 5. ♗e6#

1. ♗b2! (2. ♖d2+ e:d2  
3. ♗g1+ f2 4. ♗:f2#)  
1... ♗:b5 2. ♗:c6+ B d:c6  
3. ♗f5+ ♗d3, ♗e4  
4. ♗g7+ ♗d4 5. ♗e6#  
1... ♖:b5+ 2. ♗:b5+ A ♗:b5  
3. ♗f5+ ♗d3, ♗e4  
4. ♗d6+ ♗d4 5. ♗:b5#  
[1...f2 2. ♗ef5+ ♗d3  
3. ♗g3+ ♗d4 4. ♗e2#  
1...g3 2. ♗ef5+ ♗d3  
3. ♗h4+ ♗d4 4. ♗:f3#]

Reciprocal change of white 2<sup>nd</sup> moves in a well-known mechanism. (Z.G.)

2731 A. Pankratiev

- 1... ♗c3 2. ♗g3 (3. ♗e2#)  
2... ♗:b4 3. ♗e2+ ♗c5  
4. ♗a6+ ♗:d5 5. c4#

1. ♗g3? (2. ♗e2#) ♗c3!  
1... e4 2. ♗e2+ ♗e5 3. ♖e6#  
1. ♗e6+! ♗:d5 2. ♗c7+  
2... ♗d4 3. ♗g3! (4. ♗e2#)  
3... ♗c3 4. ♗d5+ ♗d4  
5. ♗e2+ ♗:d5 6. c4#  
3... e4 4. ♗e2+ ♗e5 5. ♖e6#

Passive sacrifice by ♗d5 in order to enforce the main plan, and delayed *Kniest* at the W4-B5 moves. (Z.G.)

2732 A. Pankratiev

1. ♗e6! (2. ♖:d4 #)  
1... ♗:d5 2. ♗f4+ ♗c4  
3. ♗f:e2 (4. ♖:d4#) ♗d5  
4. ♗f4+! ♗c4 5. d3+ ♗c3  
6. ♗d5#

3... ♖:f8 4. ♖:d4+ ♗c5 5. ♗d3#  
3... ♖d8 4. d3+ ♗d5 5. ♗f4#  
Switchback by ♗c7. (Z.G.)

2733 I. Tominić

1. c4? (2. ♖:e4#, ♗:f7#) f5!  
[1. ♖:h5? (2. ♗f3(:f7#) f:g5!  
1. ♗:d6? (2. ♗df7+, ♗gf7+  
2... ♗:f7+ 3. ♗:f7#) ♗:d6!  
1. ♗g7? (2. ♖f4#) ♖f1!]

1. ♖c4! (2. ♖:e4#, ♗:f7#) f5  
2. ♖:e4+ f:e4 [2... ♖:e4? 3. ♗f3+  
3... ♗e6 4. ♗c7+ ♗f6 5. ♖g5#]  
3. ♖c4 (4. ♖:e4#, ♗:f7#) f5  
4. ♖:e4+ f:e4 [4... ♖:c4 5. ♗f3+  
5... ♗e6 6. ♖g8#]  
5. c4 ♗c4/♖:c4 6. ♖:e4#/♗f7#

Successive *Novotny* (× 3) and ♖s-sacrifices. It corrects my #6 from the 2<sup>nd</sup> t.t. of *Rokada* 11/1979 (Author)

2734 S. Vokal

1. ♖f7! (2. ♖d4#) ♖b1+  
2. ♗g2 (3. ♖d4#) h3+  
3. ♗:h3 (4. ♖d4#) ♖h1+  
4. ♗g4 (5. ♖d4#) ♖h4+  
5. ♗:h4 (6. ♖d4#) g5+  
6. ♗g4 ~ /♗:b7/ ♗c7  
7. ♖d4#/♖a5#/b8 ♖#  
[2... ♖b2+ 2. ♗h3 ♖h2+  
4. ♗g4 ~ 5. ♖d4#]

3 model mates. (Author)

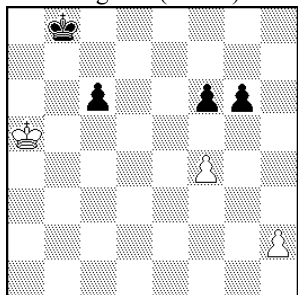
2735 V. Kirillov & I. Yarmonov

1. ♖d3? (2. ♖d4+ ♗:d4!)

1. ♗d8! (2. ♗e6#) ♗d4  
2. ♗e6+ ♗e5 3. ♖f3! (4. g4!  
4... ♗e3 5. ♖f4+ ♗d5 6. ♖d4#)  
3... ♗b6 4. ♗d8 (5. ♗c6#)  
4... ♗d4 5. ♗c6+ ♗c4!  
6. ♖b3+ ♗c5 7. ♖d3! (8. ♖d4+  
8... ♗b5 9. ♖b4#) a5  
8. ♗b8! (9. ♗a6#) ♗b4  
9. ♗a6+ ♗a4 10. ♖b3#

A logical manoeuvre with switchbacks by white pieces (including a switchback by the ♖ to a square on which she is placed in the diagram position) and an anti-critical move by the ♗. (Authors)

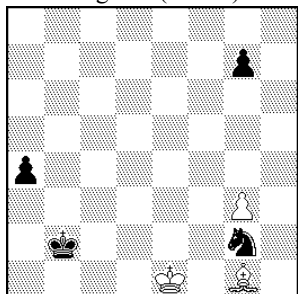
2736 Borislav Ilinčić  
Belgrade (Serbia)



+ 3+4

1. ♖b6 c5! 2. f5!!  
2...g:f5 [2...g5 3. ♖:c5 ♖c7 4. ♔d5 ♔d7 5. h3 +-]  
3. h4 e4 4. h5 c3 5. h6 c2 6. h7 c1 ♗7. h8 ♗+ ♗c8 8. ♗h2+  
1-0

2737 Branislav Djurašević  
Belgrade (Serbia)

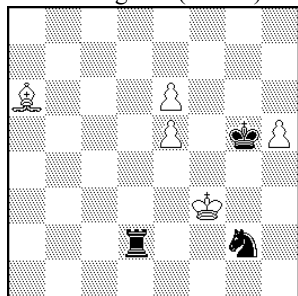


+ 3+4

1. ♖f2! [thematic try: 1. ♖f1? is a more logical move to avoid closing the diagonal line g1-a7 to the ♔, but it is still just a try 1... ♗f4! 2. g:f4 (2. ♔d4+ ♖c2 3. g:f4 g6! =) 2... ♖c3! 3. ♔c5 3... ♔d3! 4. ♖f2 ♖c4 5. ♖g3 ♖f5! =]  
1... ♗f4! [1...a3 2. ♖:g2 ♖c3 3. ♔c5 a2 4. ♔f8 +-]  
2. g:f4 g6! [2... ♖c3 3. ♖f3! a3 (3...g6 4. ♔c5! +-) 4. f5 +-(4. ♖e4? g6! = positional draw)]  
[2...a3 3. f5! a2 4. ♖f3! ♖c3 5. ♖e4 +-]  
3. ♖e2! a3 [3... ♖c3 4. ♔c5! +-]  
4. ♖d2! a2 5. ♔d4+ ♖b1 6. ♔a1! the famous Stamma's move from the 18<sup>th</sup> century [6. ♔d3? ♖c1 7. ♔a1 ♖d1!! = the same positional draw  
6...g5! [6... ♖:a1 7. ♖c2! g5 8. f5 g4 9. f6 g3 10. f7 g2 11. f8 ♗+ -]  
7. f5 g4 8. ♔d4 or bishop any, bishop's switchback ♔d4-a1-d4 (8. f6? g3! =) 8...g3 9. ♖e2 or 9. ♖e1, ♖e3 9...g2 10. ♖f2 1-0  
Again switchback, this time the white king's one.

Although I had a 9-piece version with an introductory play that leads to the same position and I can also shorten the study by 1.5 moves with Black on move, I hope that this provocative miniature with a ♖ in check can attract solvers. (Author)

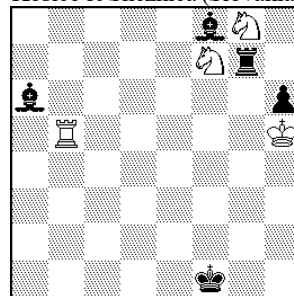
2738 Pavel Arestov  
Krasnogorsk (Russia)



+ 5+3

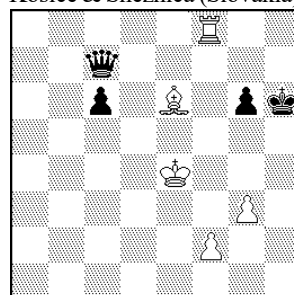
1. e7! ♗h4+ [1... ♗e1+ 2. ♖e4, ♖e3 +-]  
2. ♖e4! [2. ♖e3? ♗f5+ 3. ♖:d2 ♗:e7 =]  
2... ♗d4+! 3. ♖:d4 ♗f5+ 4. ♖c5!  
[4. ♔d5? ♗:e7+ 5. ♔d6 ♗f5+ 6. ♖e6 ♗d4+ 7. ♔d5 ♗f3! 8.e6 (8. ♔e2? ♗:e5! =) 8... ♖f6! 9. h6 ♗g5 10. ♔d3 ♗:c6 =;  
4. ♖e4? ♗:e7 5. ♔e2 ♖c6! 6. e6 ♖f6 7. h6 ♖g6! 8. ♔d5 ♗e7+ =]  
4... ♗:e7 5. ♔d3!!  
[Try: 5. ♔e2? ♖f5! 6. ♖d6 ♗c8+ 7. ♖d5 (7. ♖d7?, ♖c7? ♖:c5 =) 7... ♗e7+ 8. ♖d6 ♗c8+positional draw]  
5... ♖:h5 6. ♖d6 ♗c8+ [6... ♗g8 7. ♔h7! ♗h6 8. e6 +-]  
7. ♖e6 [7. ♖d7? ♖c7? ♗b6+ ♗c7 8. ♖d6 ♗c8+ – loss of time]  
7... ♗b6! [7... ♖g5 8. ♔a6 – main line]  
8. ♔a6! [8. ♖d6? ♗c8+ – loss of time]  
8... ♖g5 9. ♖d6 ♖f5 10. e6 ♖f6 11. e7 ♗c8+ 12. ♔:c8 1-0

2739 Michal Hlinka &  
L'uboš Kekely  
Košice & Snežnica (Slovakia)



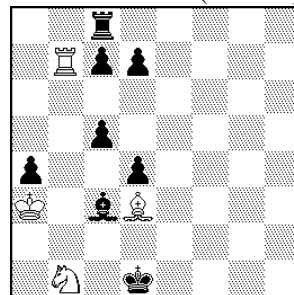
= 4+5

2740 Michal Hlinka &  
L'uboš Kekely  
Košice & Snežnica (Slovakia)



= 5+4

2741 Michal Hlinka &  
L'uboš Kekely  
Košice & Snežnica (Slovakia)



= 4+8

1. ♗f5+ ♖g2 [1... ♖g1 2. ♗f:h6! ♔e2+ 3. ♖h4 ♔d6 4. ♗g5+ 4... ♗:g5 5. ♖:g5 =]  
2. ♗g:h6! [2. ♗f:h6? ♔e2+ 3. ♖h4 ♔d6 4. ♗g5+ ♔g3+ 5. ♗:g3+ ♗:g3 -+ ] 2... ♔e2+ 3. ♖h4 ♔e7+ 4. ♗g5  
4... ♗h7 [4... ♔d8 5. ♗e5 =; 4... ♔b4 5. ♗g4! ♔e1+ 6. ♖h5 =]  
5. ♗f6 ♗g7 [5... ♗h8 6. ♗e6 ♖f2 7. ♗g6 =]  
6. ♗f5 [6. ♗f5? ♔:f6 7. ♗g7 4. ♔:g7 -+ ] ♗h7 7. ♗f6 ♔:f6 =

An ideal double pin stalemate. All pieces in the final position have moved. (Authors)

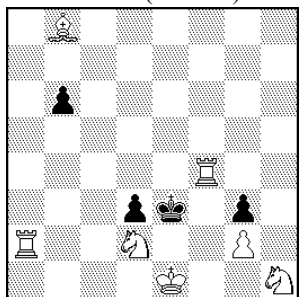
1. ♗f4! ♗e7 [1... ♗d6 2. ♔f7! as main] 2. ♖e5 ♗c7+ [2... ♗c5+? 3. ♖f6 ♗f8+ 4. ♔f7 ♗d8+ 5. ♖e5 ♗e7+ 6. ♔e6 as main]  
3. ♖e4 [3. ♖f6? ♗g7#; 3. ♖d4? ♗d6+ -+ ] 3... ♗d6 4. ♔f7 g5 [4... ♗c5 5. ♔d3 g5 6. ♗f3 ♗e5! 7. ♔b3! c5 8. ♗e3 =] 5. ♗f5 [5. ♗f3? ♗b4+ 6. ♔d3 c5 7. ♗e3 ♗b2 8. ♗f4 ♗d4+ 9. ♖e2 c4 10. f:g5+ ♖:g5 -+ ] 5... ♗b4+ 6. ♖e5 [6. ♖f3? g4+ 7. ♖e3 ♗c3+ 8. ♖e4 c5 9. ♗f4 c4 10. ♔:c4 ♗:c4+ 11. ♖f5 ♗d5+ 12. ♖f6 (12. ♖g4? ♗h5#) 12... ♗c5 13. ♖e6 ♖g5 -+ ] 6...c5! [6... ♖g7? 7. ♔h5 =; 6... ♗e7+ 7. ♔e6 ♗c7+ 8. ♖e4 =] 7. ♗f4 [7. ♔d5? ♗d4+ 8. ♖e6 c4 9. ♗f4 c3 10. f:g5+ ♖g6 11. ♗e5 c2 12. ♔e4+ ♗:e4 13. ♗:e4 c1 ♗ 14. ♗e5 ♗g1 -+ ] 7...c4 [7... ♗d4+ (♗c3+ ) 8. ♖e6 8...g:f4 9. ♗h5+ ♖g7 10. ♗g5+ ♖h6 11. ♗h5+ =] 8. f:g5+ [8. ♗g5? ♗c7 -+ ] 8... ♖g7 9. ♔d5! [9. ♔:c4? ♗:c4 10. ♗f4 (10. ♗f6? ♖g4+ ) 10... ♗c3+ -+ ] 9...c3 10. ♔e4 ♗b2 [10... ♗b8+ 11. ♖d4 ♗b2 12. ♖e3 c2 13. ♔:c2 ♗:c2 14. ♗f6 =] 11. ♖f4 [12. ♖e6? ♗c2 12. ♖d5 c2 13. ♔:c2 ♗:c2+ ] 11... ♗f2+ [11...c2 12. ♔:c2 =] 12. ♖g4 [12. ♖e5? ♗d2 13. ♗f3 ♗b2 14. ♖f4 c2 15. ♔:c2 ♗:c2 -+ ] 12... ♖e3 [12... ♗e2+ 13. ♖f4 ♗f2+ 14. ♖g4 positional draw] 13. ♗f4 switchback to the key square, 1/2-1/2

1. ♔f5! [1. ♖:a4? ♔b4 2. ♖b3 ♖c1 3. ♗a7 d5 4. ♗a1 c4+ 5. ♔:c4 d:c4+ 6. ♖:c4 ♖b2 -+ ]  
1... ♔b4+ 2. ♖b2 [2. ♖:a4? ♖c1 -+; 2. ♖a2? ♗f8 3. ♔:d7 ♖c1 4. ♖a1 a3 5. ♗:c7 ♗f7 6. ♗b7 ♗f2 7. ♔e6 ♗b2 8. ♔a2 ♔c3+ -+ ]  
2...a3+ [2... ♗a8? 3. ♔:d7 a3+ 4. ♖a2 ♗h8 5. ♔e6 ♖c1 6. ♗:c7 6... ♗h2+ 7. ♖a1 ♗b2 8. ♔a2 = cf. side line 2. ♖a2? ... 8. ♔a2]  
3. ♗:a3 ♔:a3+ 4. ♖:a3 c4 [4... ♗a8+? 5. ♖b3 d5 6. ♗:c7 c4+ 7. ♖b4? ♗f8 8. ♔g6 d3 9. ♗h7 =]  
5. ♔:d7 [5. ♗b1+? ♖d2 6. ♗b2+ ♖e3 7. ♗h2 ♗d8 8. ♖b4 d5 9. ♗h3+? ♖f4 10. ♔g6 d3 11. ♖c3 ♖g5 12. ♔:d3 c:d3 13. ♖d4 c6 14. ♗:d3 ♗h8 15. ♖c5 ♗h6 -+ ]  
5... ♗a8+ 6. ♔a4+ ♖d2 7. ♗b4 [7. ♗b2+? ♖e3 -+ ]  
7... ♖c3 8. ♗b3+! ♖d2! 9. ♗b4 switchback  
9... ♖c3 [9... ♖d3 10. ♖b2 c3+ 11. ♖c1 ♗a5 (11...c6 12. ♔c2+ 12... ♖e3 13. ♗a4 ♗:a4 14. ♔:a4 =)] 12. ♔c2+ ♖e3 13. ♗a4 ♗:a4 14. ♔:a4 =] 10. ♗b3+ c:h3 model pin stalemate, 1/2-1/2 [10... ♖d2 11. ♗b4 threefold repetition]



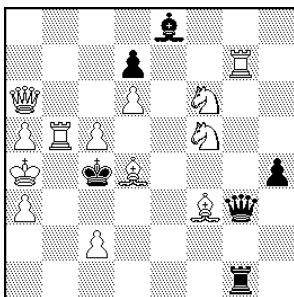
**#2-N / JUDGE: ZORAN GAVRILOVSKI (NORTH MACEDONIA)**

2742 Valery Kopyl & Gennady Koziura  
Poltava (Ukraine)



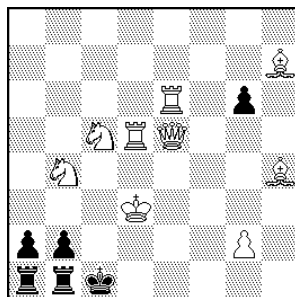
S#4 7+4

2743 Sergey Borodavkin  
Dnepropetrovsk (Ukraine)



S#5<sup>v</sup> 13+6

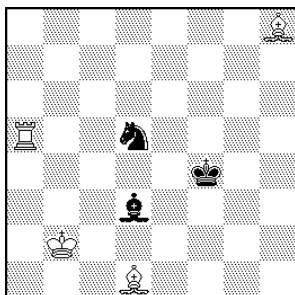
2744 Gennady Koziura  
Poltava (Ukraine)



S#7 9+6

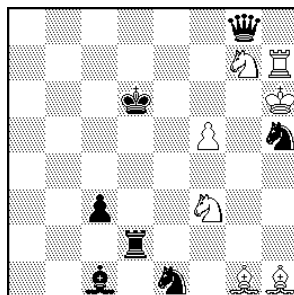
**#2 / JUDGE: MICHAL DRAGOUN (CZECH REPUBLIC)**

2745 Kıvanç Çefle  
İstanbul (Türkiye)



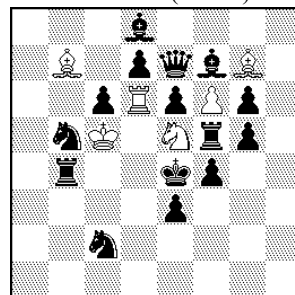
H#2 2 solutions 4+3

2746 Aleksandr Pankratiev  
Khabarovsk (Russia)



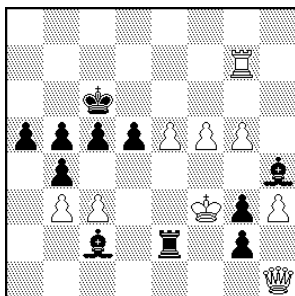
H#2 2 solutions 7+7

2747 Aleksandr Pankratiev  
Ivan Antipin, Khabarovsk & Krasnodar (Russia)



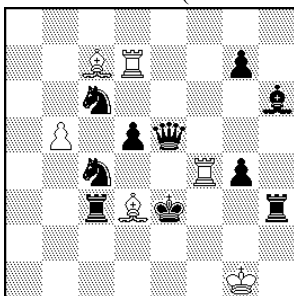
H#2 2 solutions 6+15

2748 Viktor Syzonenko  
Kryvyi Rih (Ukraine)



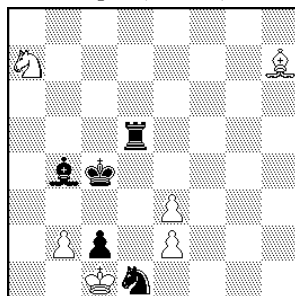
H#2 5 solutions 9+11

2749 Aleksandr Pankratiev & Evgeny Gavryliv  
Khabarovsk & Lviv (Ukr. & Rus.)



H#2 b) a1=h1 6+10

2750 Ivo Tominić  
Split (Croatia)



H#2 b) ♖b4→c5 6+5  
c) ♜h7→g8

2742 V. Kopyl & G. Koziura

1. ♜f2! (zugzwang)  
1...b5 2. ♜c4+ A b:c4  
3. ♜e2+ B d:e2 4. ♜:c4 g:f2#  
1...g:f2+ 2. ♜f1 b5 3. ♜c4+ A  
3...b:c4 4. ♜e2+ B d:e2#

Change of functions of the black pawns on d3 and f3: control of the squares / mating move, with transfer of the sacrifices by the two white pieces and moves A-B from the 2<sup>nd</sup>-3<sup>rd</sup> white moves to the 3<sup>rd</sup>-4<sup>th</sup> white moves. (Authors)

2743 S. Borodavkin

1. ♜b2? (2. ♜b6+ etc.) ♜f4!  
1. ♜e5! (2. ♜b6+ ♜:c5  
3. ♜c6+ d:c6 4. ♜b6+ ♜c4  
5. ♜b5+ c:b5#)  
1... ♜g4 2. ♜e2+ ♜:e2  
3. ♜b4+ ♜:c5 4. ♜a7+ ♜c6  
5. ♜c4+ ♜:c4#  
1.. ♜f4 2. ♜e3+ ♜:e3  
3. ♜b6+ ♜:c5 4. ♜c6+ d:c6  
5. ♜b5+ c:b5#  
1... ♜:e5 2. ♜b3+ ♜:c5  
3. ♜c3+ ♜:c3 4. ♜:d7+ ♜:d7+  
5. ♜b5+ ♜:b5#  
1.. ♜b1 2. ♜g4+ ♜:g4, ♜f4  
3. ♜b4+ ♜:c5 4. ♜:d7+ ♜:d7+  
5. ♜b5+ ♜:b5#

Adabashev synthesis. In the 1<sup>st</sup> and 2<sup>nd</sup> variations the 11<sup>th</sup> WCCT theme is shown, in the 3<sup>rd</sup> and 4<sup>th</sup> variation there is alternation of sacrifices by ♜s with a change of functions of the ♜ and the ♜. (Author)

2744 G. Koziura

1. ♜f6! (zugzwang)  
1... ♜d1 2. ♜c4+ ♜c1 3. ♜b5  
3...g5 4. ♜a5 g4 5. ♜:b2+ ♜:b2  
6. ♜b3+ ♜:b3+ 7. ♜:a2+ ♜:a2#  
1...g5 2. ♜e2 g4 3. ♜f1 g3  
4. ♜d1+ ♜:d1 5. ♜d6+ ♜c1  
6. ♜d2 ♜:d2+ 7. ♜e1+ ♜:e1#

2745 K. Cefle

1. ♜e4 ♜c3 2. ♜f4 ♜e5#  
1. ♜e3 ♜h5 2. ♜e4 ♜e5#  
White avoids Grimshaw intersection on e5. (Author)  
Grimshaw in a miniature. (Nikola Stolev)

Anti-critical moves in a light setting and mates on the same square excuse the varied black play. (Z.G.)

2746 A. Pankratiev

1. ♜:f3 ♜e6 2. ♜e5 ♜c5#  
1. ♜:g7 ♜e5 2. ♜e6 ♜c4#

Annihilation of the white pieces in a position with a mirrored ♜. Monkey theme in the play of the white and black knights on the squares e6 and e5: 1... ♜e6 A 2. ♜e5 B, 1... ♜e5 B 2. ♜e6 A. (Author)

The scheme of exchanged use of white knights (for opening a line either through annihilation or line opening W1 moves) is attractively combined with exchanged bicolor arrivals on e6 and e5. (Z.G.)

This is a pleasant problem. (N.S.)

2747 A. Pankratiev & I. Antipin

1. ♜:f6 ♜:c6 2. ♜e7+ ♜d6#  
1. ♜:f6 ♜:c6 2. ♜f5+ ♜e5#

Battery creation and then switchback mate in reply to a black checking move is a familiar motif, but maybe its blend with annihilation is a kind of novelty? (Z.G.)

A good and complex idea requires quite a heavy setting. (N.S.)

2748 V. Syzonenko

1a4 ♜a1 2.a:b3 ♜a6#  
1.d4 ♜d1 2.d:c3 ♜d6#  
1. ♜:e5 ♜c1 2. ♜e6 ♜:e6#  
1. ♜:f5 ♜b1 2. ♜g6 ♜:g6#  
1. ♜:g5 ♜c1 2. ♜h6 ♜:h6#

Ambush by the white queen and annihilation of the white pawns. (Author)

A wealth of play. (Z.G.)

A problem without a good strategy. (N.S.)

2749 A. Pankratiev & E. Gavryliv

a) 1. ♜:f4 ♜f2 2.g5 ♜f7#  
b) 1. ♜:e6 d:e3 2. ♜e4 ♜c2#

Indirect self-pinning and pin mates. (Authors)

The twinning is attractive, however the black play is not unified. (Z.G.)

Capture of a black knight in the second twin detracts from the overall impression. (N.S.)

2750 I. Tominić

a) 1. ♜b5 ♜c6 2. ♜c5 ♜g8#  
b) 1. ♜:e3 ♜d3+ 2. ♜d4 ♜c6#  
c) 1. ♜:b2 ♜:d5+ 2. ♜c3 ♜b5#

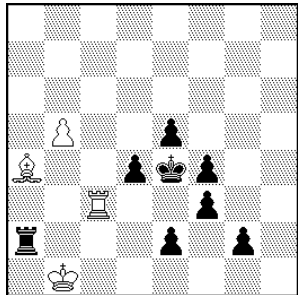
B2 & W2 moves from a) are "reincarnated" as twins b) and c). Roles of the white knight and bishop in the twins are reciprocally changed with respect to the position of the first twin. (Author)

An attractive idea (required for a T.T. of SuperProblem) where the paradox is achieved by putting a thematic twinning piece on the line of action of ♜d5 or by pinning ♜d5, so 1. ♜b5?? (Z.G.)

A pleasant Meredith. (N.S.)

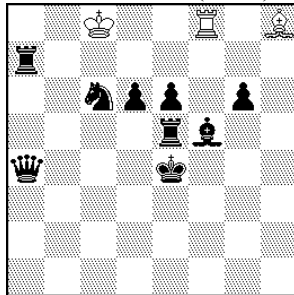
**H#2½-3 / JUDGE: VLADISLAV NEFYODOV (RUSSIA)**

**2751 Nikola Stolev**  
Skopje (Macedonia)



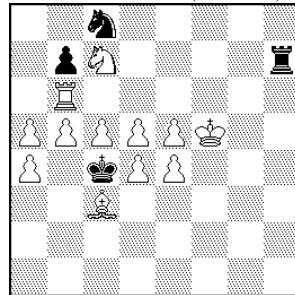
H#2½ b) c) ♠d4→d3+ ♜c5 4+8

**2752 Aleksandr Pankratiev & Yuri Gorbatenkov**  
Khabarovsk & ? (Russia)



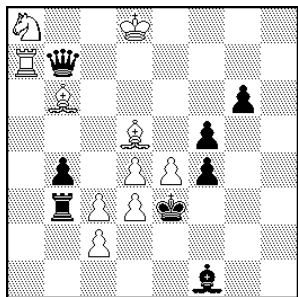
H#3 2 solutions 3+9

**2753 Yuri Bilokin & Evgeny Gavryliv**  
Poltava & Lviv (Ukraine)



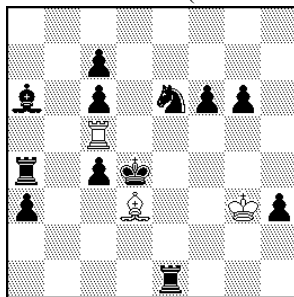
H#3 2 solutions 12+4

**2754 Evgeny Gavryliv**  
Lviv (Ukraine)



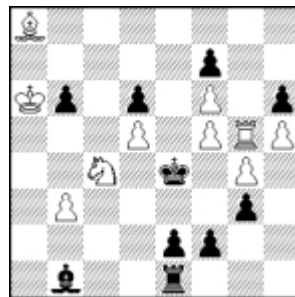
H#3 2 solutions 10+8

**2755 Aleksandr Pankratiev & Evgeny Gavryliv**  
Khabarovsk & Lviv (Ukr. & Rus.)



H#3 b) ♠g6→g5 3+12

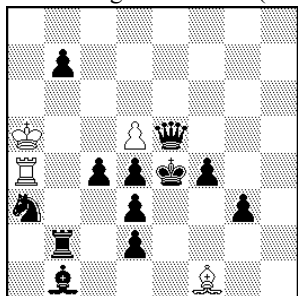
**2756 Aleksandr Pankratiev**  
Khabarovsk (Russia)



H#3 b) ♠e2→d3 10+10

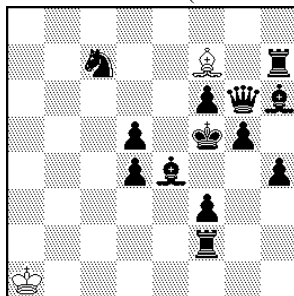
**H#3½-N / JUDGE: CHRISTOPHER JONES (GREAT BRITAIN)**

**2757 Aleksey Ivunin & Aleksandr Pankratiev**  
Ekaterinburg & Khabarovsk (Rus.)



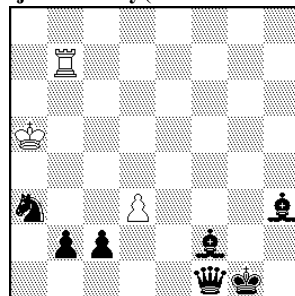
H#3½ 4 solutions 4+12

**2758 Aleksandr Pankratiev & Evgeny Gavryliv**  
Khabarovsk & Lviv (Ukr. & Rus.)



H#4 b) ♠f7=♜f7 2+13

**2759 Sergey Tkachenko, Andrey Frolkin & Leonid Ljubashevsky**  
Ukraine & Israel)



H#5 3+7

**2751 N. Stolev**

- a) 1... ♖a3 2. ♜d2 ♠b3
3. ♜d3 ♠d5#
- b) 1... ♠c2 2. f2 ♠:d3+
3. ♜f3 ♠f5#
- c) 1... ♖c4 2. ♜d5 ♠b3
3. ♜e4 ♖c6#

Triple battery creation with a simple black play involving self-blocks. The use of ♠b5 only in the last twin is a slight drawback. (Z.G.)

**2752 A. Pankratiev & Y. Gorbatenkov**

1. ♠g4 ♠f6 2. ♜f5 ♖f7
3. ♜e4 ♠e7#
1. ♜d5 ♖f6 2. ♜e5 ♠g7
3. ♠e4 ♖f7#

Reciprocal battery creation with white *Grimshaw* on f6, black self-blocks on e4 and white tempo moves. (Z.G.)

The white and black play are harmonious. (N.S.)

**2754 Y. Bilokin & E. Gavrilov**

1. ♜:b6 ♜a8 2. ♜:d5 e:d5
3. ♜:d5 ♜b6#
1. ♜:c7 ♖:b7 2. ♜:c5 d:c5
3. ♜:c5 ♖c7#

*Helledie* theme at B1 moves, active black sacrifices (× 2), active white sacrifices (× 2), AntiZielElement at B2 moves (obstruction, × 2), exchange of the functions of ♠e4/♠d4 (active sacrifice/passive guard), ♖b6/♜c7 (captured/mating), delayed *Umnov* (♜-♜, ♜-♖), *Zilahi* and *Kniest* themes. Good analogy of the black and white play. (Authors)

The B2-W2-B3 moves show *Zajic* theme. The wall of ♠s looks non-aesthetic. (Z.G.)

**2754 E. Gavryliv**

1. ♜:a7 ♠:a7 2. ♜:c3
- 2... ♜b6 3. ♜:d4 ♜c4#
1. ♜:a8+ ♠:a8 2. ♠:d3
- 2... ♖b7 3. ♜:e4 ♖e7#

Active black sacrifices (× 2), exchange of the functions of ♖a7/♜a8 (captured/a mating front battery piece), passive *Zilahi* and battery mates with double check. (Author)

*Indian* theme after 1... ♠:a8 but 1... ♠:a7 does not cross the critical square b6 and the first solutions thus does not show this theme. The position is crowded, but I suppose that was the price that had to be paid for showing the above complex play in a correct setting. (Z.G.)

**2755 A. Pankratiev & E. Gavryliv**

- a) 1. ♜e4 ♖:c6 2. ♜e5
- 2... ♖d6 3. ♜f5 ♖d5#
- b) 1. ♜e5 ♠e2 2. ♜e4
- 2... ♠d1 3. ♜f5 ♠c2#

Anticipatory self-pin and two model pin mates. (Authors)

Exchanged functions of the white pieces. The repeated B3 move is a flaw, regardless of arrival of the ♜ on f5 from different squares. (Z.G.)

**2756 A. Pankratiev**

- a) 1. ♜f3 ♜e3 2. ♠e4
- 2... ♜g2 3. ♠:d5 ♠:d5#
- b) 1. ♜d4 ♜b5 2. ♜e4
- 2... ♜b4 3. ♜:g4 ♖:g4#

A well-matched black play with black square vacation at B1-B2 moves and sacrifices of black pieces at B3 moves. The position involves many cook-stopping pawns. (Z.G.)

**2757 A. Ivunin & A. Pankratiev**

- 1... ♖:a3 2. ♠a2 ♖:d3
3. c3 ♖:g3 4. ♠:d5 ♠d3#
- 1... ♠:d3+ 2. ♜e3 ♠e2
3. ♠f5 ♖:a3+ 4. ♜e4 ♠f3#
- 1... ♖b4 2. b6+ ♖:b6
3. ♜:d5 ♠g2+ 4. ♜c5 ♖c6#
- 1... ♠h3 2. b5 ♜b6
3. ♜:d5 ♖a7 4. ♜d6 ♖d7#

The play is not very unified, because there are some varied effects, such as *Klasinc* theme in the second solution (B2-B4 moves) and simple opening of a black line (B3-B4 moves). The repetition of 3. ♜:d5 is unpleasant. (Z.G.)

Four non-matching mating positions. (N.S.)

**2758 A. Pankratiev & E. Gavryliv**

- a) 1. ♜g4 ♠:g6 2. ♠f5 ♠:h7
3. ♜h5 ♠g8 4. ♠g4 ♠f7#
- b) 1. ♜e6 ♜g5 2. ♜e5 ♜:h7
3. ♠f4 ♜g5 4. ♜f5 ♜f7#

There is a pure roundtrip in one solution and a roundtrip involving double switchback in the other solution. (N.S.)

A white minimal form and the *Forsberg* twinning are nice features. (Z.G.)

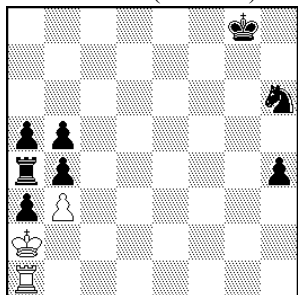
**2759 S. I. Tkachenko, A. Frolkin & L. Ljubashevsky**

1. c1 ♠! ♜b4 2. b1 ♖+!
- 2... ♜c3 3. ♜:d3+ ♜:d3
4. ♜f1 ♖:b1 5. ♠e1 ♖:c1#

*Schnoebelen* theme (× 2) – capture of a promoted unit that does not move on its promotion square. (Authors)

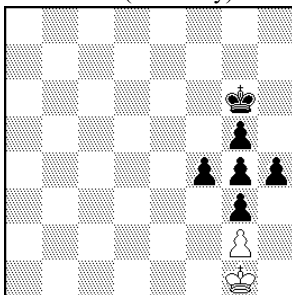
Paradoxical play. (Z.G.)

2760 L'uboš Kekely  
Snežnica (Slovakia)



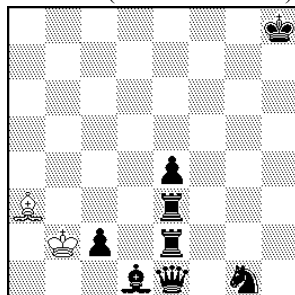
H#5½ 3+8

2761 Kurt Keller  
Ulm (Germany)



H#6 2+6

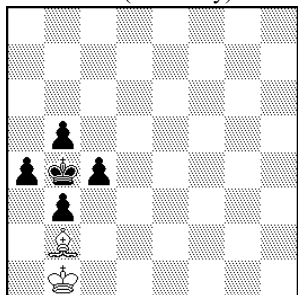
2762 Gjorgje Ivanov  
Strumica (North Macedonia)



H#6 2+8

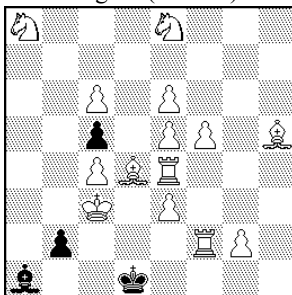
**FAIRIES / JUDGE: HANS GRUBER (GERMANY)**

2763 Kurt Keller  
Ulm (Germany)



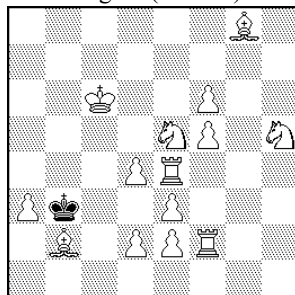
H=4 2 solutions 2+5

2764 Branko Koludrović  
Zagreb (Croatia)



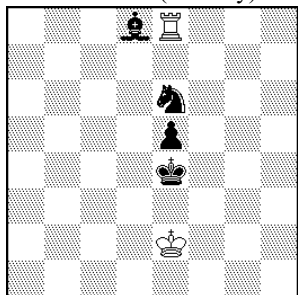
Ser.h=116 Circe 14+4

2765 Branko Koludrović  
Zagreb (Croatia)



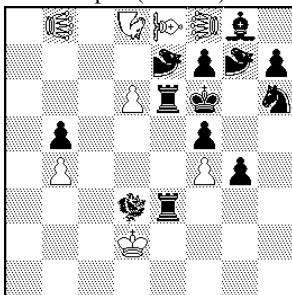
Ser-hsZh8 125 Circe 14+1

2766 Niels Danstrup  
Aarhus N. (Norway)



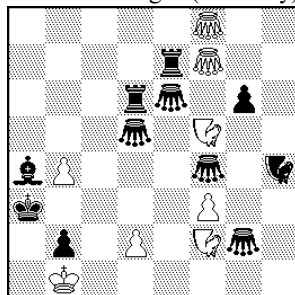
H#2½ PlatzwechselCirce 2+4  
Take & Make  
2 solutions

2767 Ivo Tominić  
Split (Croatia)



H#2 Circe 3 solutions 8+13  
♁ = lion, ♁ = bishoplion,  
♁ = locust, ♁ = nightrider,  
♁ = rose; ♁ = zebras

2768 Hubert Hockel  
Neckartenzlingen (Germany)



HS#2 Breton Adverse 8+11  
2 solutions  
♁, ♁ = grasshoppers  
♁, ♁ = nightriders

2760 L. Kekely

1... ♖h1 2. ♗f5 ♖h4  
3. ♗g7 ♖b4 4. ♗h8 ♖b5  
5. ♖h4 ♗f5 6. ♖h7 ♖f8#

Meredith, line clearing,  
a model mate. (Author)

2761 K. Keller

Dedicated to Easter  
1.f3 g:f3 2.g2 ♖f2 3.♖h5  
3... ♖e3 4.g1 ♖+ ♖e4  
5.♖b6 ♖f5 6.♖h6 f:g4#

(A)symmetry, minimal,  
a symbol problem (cross).  
(Author).

2762 Gj. Ivanov

1. ♖b3+ ♖:b3 2. ♖h2 ♖c4  
3. ♖h5 ♖d5 4. ♖g6 ♖e6  
5. ♖h7 ♖f7 6. ♖e2 ♖b2#

Hideaways by the black  
queen and ♖e2. (Author)

2763 K. Keller

Dedicated to Easter  
1.a3 ♖:a3+ 2. ♖a4 ♖b4  
3.b2 ♖:b2 4.c3 ♖:c3=  
1.c3 ♖a1 2. ♖a3 ♖c1  
3.b4 ♖b2+ 4.c:b2+ ♖b1=

Helpstalemate: Black and  
White play n moves in co-  
operation and then Black  
is stalemated after White's  
last move.

2764 B. Koludrović

1. ♖c1 17. ♖h5[+ ♖f1]  
36. ♖:f2 56. ♖:f5[+ ♖f2]  
57. ♖g6 75. ♖:f2  
95. ♖:e4[+ ♖h1] 97. ♖g4  
110. ♖:a8[+ ♖b1]  
116. ♖g8 ♖:c5[+ ♖c7]=

Series helpstalemate: Black  
plays a series of n moves  
to reach a position where  
White can stalemate him.  
♖a8 is captured in the last  
(6<sup>th</sup>) ♖-roundtrip. (Author)

2765 B. Koludrović

1. ♖a4 10. ♖:g8[+ ♖f1]  
22. ♖:d2 37. ♖:h5[+ ♖b1]  
54. ♖:f2[+ ♖a1] 72. ♖:f5[+ ♖f2]  
90. ♖:f2 109. ♖:e4[+ ♖h1]  
110. ♖:e3 125. ♖g8 ♖h8+  
126. ♖:h8 Z

Help-ziel [ziel (Germ.) =  
aim] h8: Black helps White  
until his final move when  
White achieves the aim of  
forcing the ♖ on h8.

Circe: when captured, a  
piece (other than K) is reborn  
on its game-array square.

Eight black king's round-  
trips. (Author)

2766 N. Danstrup

1... ♖:e6-g5[+ ♖e8]  
2. ♖:g5-f5[+ ♖d8] ♖d5  
3. ♖d6 ♖:d6-c4[+ ♖d5]#

1... ♖:d8-g5[+ ♖e8]  
2. ♖:g5-f5[+ ♖e6]  
2... ♖:e8-g6[+ ♖e6]  
3. ♖d5 ♖g4#

Take & Make: a unit upon  
having captured immediately  
as a part of its move makes a  
non-capturing step in imita-  
tion of the captured unit.

PlatzwechselCirce: a captured  
unit is reborn, according to  
Circe rules, on the departure  
square of the capturing unit.

3+3 captures, different play  
in the two solutions, echo,  
no similar moves. (Author)

2767 I. Tominić

1. ♖:b4[+ ♖b2] ♖:g8-h8  
[+ ♖c8] 2. ♖:b8 ♖b4#  
1. ♖:d6 ♖e5 2. ♖:d8  
2... ♖:e7-d6[+ ♖e1]#  
1. ♖:f4[+ ♖f2] ♖:f7  
2. ♖:f8 ♖f4#

Bishop-lion: moves like a  
lion, but only on bishop lines.

Lion: moves and captures like  
a grasshopper, arriving on any  
square beyond the hurdle.

Locust: moves on Q-lines, but  
only by capturing an enemy unit,  
arriving immediately beyond the  
hurdle on a vacant square.

Nightrider: a rider along a stra-  
ight line on squares lying a knight's  
move away from each other.

Rose: moves like a nightrider,  
but on a circular path, e.g. a1-b3-  
d4-f3-g1, or a1-c2-d4-c6-a7.

Zebra: 2:3 leaper (which moves in  
1 leap from its departure square to  
its arrival square, like a knight).

Cyclic change of roles (mate-  
preparation, sacrifice and mate)  
of three white units – Zilahi  
cycle being a part of the said  
cyclic change. A same black unit  
annihilates white pawn and is  
subsequently “pinned” on the  
eighth rank enabling Umnov mates  
in each solution. (Author)

2768 H. Gockel

1. ♖:d5[- ♖e6] ♖e3  
2.d:e3[- ♖d6]+ ♖:f3[- ♖b4]#  
1... ♖e4? 2.f:e4[- ♖d6]+  
2... ♖:d5[- ♖f8]!  
1. ♖:f4[- ♖e6] ♖e4  
2.f:e4[- ♖d6]+ ♖:d2[- ♖b4]#  
1... ♖e3? 2.d:e3[- ♖d6]+  
2... ♖:f3[- ♖b4]+ 2. ♖d2!

Helpselfmate: White moves first  
and is mated; Black helps until his  
final move, which must be forced.

Breton Adverse: When a piece is  
captured, another piece of the same  
type and colour as the captured  
piece (if any) has to disappear.

Grasshopper: moves along Q-  
lines over another unit of either  
colour to the square immediately  
beyond that unit and may capture on  
arrival without affecting the hurdle.

C+. This condition is testable with  
WinChloe and Popeye v4.85 and  
up. (Author)

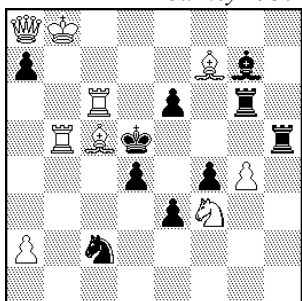
## CHANGE OF FUNCTIONS OF BATTERY PIECES IN #2

by *Anatoly Vasylenko*

Having read the article of Kabe Moen in *The Macedonian Problemist* № 68, I remembered what is probably a well-known problem № 1 by a specialist of the threemover genre.

### 1. L.Zagoruiko

2<sup>nd</sup> Pr. *FIDE Tourney 1957*



#3 \* 9+10

This problem was published several years earlier than the problem of Vladimir Zabunov. I think that, if you want, you can find other earlier examples, as is often the case with many topics.

\* 1... ♖e5+ 2. ♗d6+ ♔e4 3. ♖c3#

1... ♜h8+ 2. ♗f8+ ♔e4 3. ♖c3#

1. ♜b3! (2. ♗e7 ~ 3. ♖~c#, 2... ♗e5+ / ♜h8+ 3. ♖c7# / ♖c8#)

1... ♗e5+ 2. ♖c7+ ♔c4 3. ♗d6#

1... ♜h8+ 2. ♖c8+ ♔c4 3. ♗f8#.

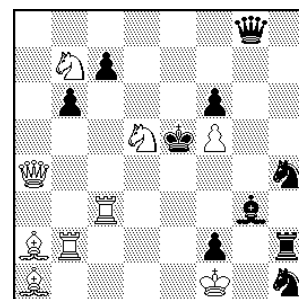
However, I am by no means inclined to engage in revisionism of the names of topics, especially when it is not in my main genre. But about the attempt to introduce the name of this topic into the twomover field, I want to express my doubts and to state the point here, of course, not in chronological terms. I think that everyone will agree with me that in the vast majority of the examples shown below, a nuance that is obligatory for the topic, namely, change of the function of the battery piece, is not the goal in itself pursued by the composer. It is most often used as a tool to carry out various themes of change of play and change of functions of moves that are characteristic of the New Strategic School. And it is not surprising that none of the problems that I found in the databases reflect the presence of the *Zabunov* theme. I also consider inappropriate the term “Zabunov theme in a pseudo form” that was proposed by Kabe Moen, because the transfer of a theme from one genre to another is a very common phenomenon and, as far as I know, the theme name has not changed. But, regardless of my attitude regarding names, before making a short digression into the history of the use of the mechanism of change of functions of battery pieces in twomovers, I am ready to repeat Kabe’s phrase from his article: “For those that love battery play, like myself, the Zabunov theme is for you”.

But first, briefly about the history of the preparation and writing of this article.

After discovering several of my own problems with similar battery play, I recalled and searched for twomovers of some of my compatriots in the databases, where the same mechanism is presented. At the beginning I wanted to limit myself to this material. But during the search, many more twomovers were found, including those with very interesting, complex and even record syntheses, which would be unfair to ignore. However, I want to note that this article does not pretend to be theoretical at all, but reflects only the author’s own taste and his ideas about twomovers topics. I also consider the article as a good opportunity to remember my friends, both those who are no longer with us, and those with whom, due to the well-known events in Ukraine, I’m deprived of the possibility of full communication. First of all, I would like to show two twomovers in which, as in the problems of Kabe Moen, the respective mechanism plays a dominant role, and the change of mates only emphasizes the harmony of the thematic play of the batteries.

### 2. M.Myllyniemi

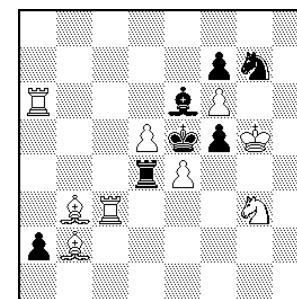
*Suomen Shakki 1969*



#2 ♖ 9+10

### 3. S.I.Tkachenko

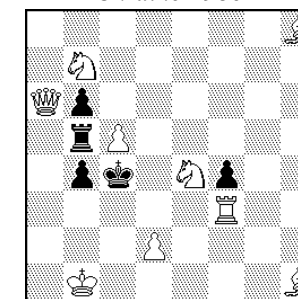
*Šachová skladba 1993*



#2 \* ♖ 9+7

### 4. M.Basisty & V.Kotlyar

*VIII Team championship of Ukraine 1986*



#2 ♖ ♖ 9+5

In problem № 2 there are four thematic batteries, and each of them plays 2 times, and only one of the mates is repeated. But in the variation involving the black king’s flight, one more (this time) indirect battery is well-used in the play. In the additional variation Black subtly defends himself by preliminary interference of the line of action of the opening battery piece – *Leyman* defence. A wonderful work by the Finnish composer, in which everything is subordinated to one idea! 1. ♖c5? (2. ♖:f2#, 1... ♗:f5 a 2. ♖e2#, 1... ♗g4 b 2. ♗:b6#, 1... ♗:f5 2. ♗e7#, 1... ♗f4 2. ♗:f4#, 1... ♗f3!; 1. ♜b5! (2. ♖f3#, 1... ♗:f5 a 2. ♖e3#, 1... ♗g4 b 2. ♗:c7#, 1... ♗:f5 2. ♗e7#, 1... ♗f4 2. ♗:f4#.

In problem № 3 of my friend and long lasting co-author of several dozens of problems, besides the (simple and free-style) change of mates, there are also changed functions of thematic moves. Nevertheless, here, as a matter of primary interest, I would highlight particularly the harmonious play of thematic batteries, distributed over the phases according to the 4+2+2 pattern. \* 1... ♖:e4 2. ♖e3# A, 1... ♖:d5 2. ♖c5# B, 1... ♖a4, ♖b4, ♖c4 2. ♖(:)c4#, 1... ♖d1, ♖d3 2. ♖(:)d3#; 1. ♗e3? A (2.e:f5#), 1... ♗:d5 a 2.e:d5#, 1...:f4 2. ♖:e4#, 1...:f4!; 1. ♜c5! B (2.d:e6#), 1... ♗~ 2.d6#, 1... ♗:d5 a 2. ♖:d5#.

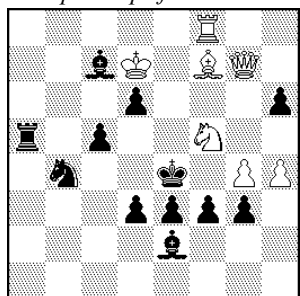
I want to use this opportunity to note that the author of the problem, Sergei Ivanovich Tkachenko, a medicine doctor by profession, during the siege and subsequent occupation of his hometown and the Chernobyl nuclear power plant, was constantly at his workplace, protecting the lives and health of the inhabitants of the city and workers of the Chernobyl nuclear power plant. The material about S.I. Tkachenko, prepared back in the relatively peaceful – but also difficult for everyone – time of the battle against COVID-19, can be read at the link <http://www.matplus.net/start.php?px=1670712892&app=forum&act=posts&fid=prom&tid=2497>

The year 1986 was also a difficult year for Ukraine and all mankind due to the accident at the Chernobyl nuclear power plant. I managed to recall and find several interesting problems with battery play in the awards of the 8<sup>th</sup> Team Championship of Ukraine which took place that year, where the theme of the twomover section was play by indirect half-batteries.

№ 4. 1. ♗g5? A (zugzwang), 1... ♗d5 b 2. ♖:f4 C #, 1...:c5 c 2. ♗e6#, 1...b3! a; 1. ♗f2? B (zugzwang), 1...b3 a 2. ♖:f4# C, 1...:c5 c 2. ♗e6#, 1... ♗d5! b; 1. ♖:f4! C (zugzwang), 1...b3 a 2. ♗f2# B, 1... ♗d5 b 2. ♗g5# A, 1...:c5 c 2. ♗:c5#, 1... ♗d3 2. ♗:b5#, 1... ♗b3 2. ♖a2#. *Banny* theme. Double Reversal theme. *Arnhem* theme. Change of mates. A double flight-giving key.

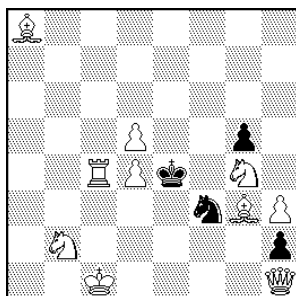
Mark Basisty (1957-2021) is well known as a co-author, editor and publisher of the glossary «Словарь шахматной композиции» (“The Dictionary of Chess Composition”). He has been a close friend of mine for many years and is a co-author of about hundred and fifty of our joint problems. He tragically passed away in the prime of life after having contracted the COVID-19 disease. The Kyiv problemist Valery Kotlyar was also distinguished on account of a number of good achievements in the twomover field but, unfortunately, he left composition very early.

**5. Y. Gordian**  
2<sup>nd</sup> Pl. VIII Team  
Championship of Ukraine 1986



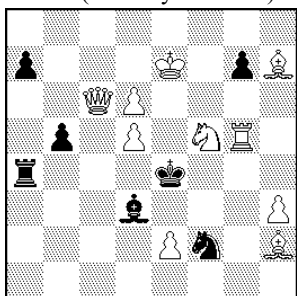
#2<sup>v</sup> 7+12

**6. A. Vasylenko**  
3<sup>rd</sup> Pr. 1<sup>st</sup> Odessa festival TT  
1983



#2<sup>v</sup> 10+4

**7. A. Vasylenko**  
1<sup>st</sup> Pr. 8<sup>th</sup> Odessa festival TT  
1997 (V. Lukyanov MT)



#2<sup>v</sup> 10+7

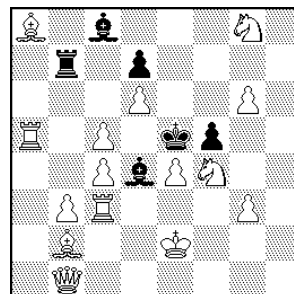
**№ 5.** 1. ♘e7? **A** (2. ♗g6# **B**), 1... ♖f4 a 2. ♗d5#, 1...c4! **b**; 1. ♗c4? (2. ♘g3#), 1... ♖f4 a 2. ♘d6#, 1...d5!; **1. ♗g6!** **B** (2. ♘e7# **A**), 1... ♖f4 a 2. ♘h6#, 1...c4 **b** 2. ♗d4#, 1... ♗d5 2. ♘e3#. Interchange of first moves and threats (Reversal-2 theme). Change of mates.

The International Master Yury Gordian is also known as one of the organizers of the Chess Composition Festivals that took place in Odessa in the 80s and 90s of the last century. While I was writing this article, the civilian infrastructure of Odessa and the Odessa region was subjected to a powerful missile attack, as a result of which the inhabitants of this region lost electricity, water and heating for a long time, and communication with Yury was cut off for several days. My next two problems from the tourneys of the first and last Odessa festivals are nostalgic for the times when batteries were used only on a chessboard, and not as means of aggression from a State whose chess representatives were frequent guests of these festivals.

In problem **№ 6** the tourney's set theme – destruction of battery play from another phase – is doubled. Here two batteries are destroyed at once and in their place a new battery is formed, which plays twice, directly and indirectly. 1. ♘e5?, 1... ♖e3, ♖f5 2. ♗:f3#, 1...g4!; 1. ♗f1? (2. ♗d3#), 1... ♗e5 2. d:e5#, 1... ♗e1 2. d6#, 1... ♖f5 2. ♗d3#, 1...h1 ♗(♖)!: **1. ♗c6!** (zz), 1... ♖:d4 2. ♗c4#, 1... ♖:d5 2. ♗d6#, 1... ♖f5 2. ♗:f3#.

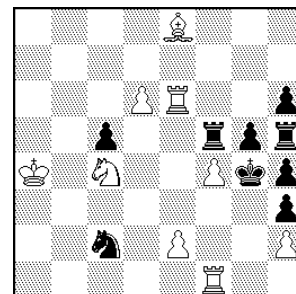
In problem **№ 7** (the tourney's set theme was play by direct and indirect batteries in several phases) different squares are released to the black king in each of the three thematic phases. This problem is also memorable for me because it was recognized as the best in the competition dedicated to the memory by my friend who died tragically, a great Master of the twomovers, Valentin Lukyanov (1947-1995). 1. ♗g3? (2. ♗e3#), 1... ♖e5 2. ♗e3#, 1... ♖f4, ♗d1, ♗g4 2. ♗(:)g4#, 1...g6!; 1. ♗g6? (2. ♗e6#), 1... ♖f5 2. ♗:g7#, 1... ♗g4 a 2. ♗:g4#, 1... ♗:e2! **b**; **1. ♗c3!** (2. ♗e5#), 1... ♖:d5 2. ♘e3#, 1... ♗g4 a 2. ♗:d3#, 1... ♗:e2 **b** 2. ♘:g7#, 1... ♗d4 2. ♗:d4#. *Caprice* theme doubled, change of mates.

**8. E. Bogdanov**  
1<sup>st</sup> Pr. RT-Reklama 2005



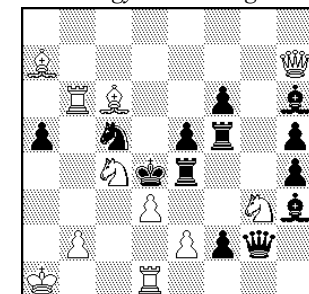
#2<sup>v</sup> 15+6

**9. F. Kapustin & V. Dyachuk**  
1<sup>st</sup> Pr. D. Kanonik-85 MT 2006



#2<sup>v</sup> 9+9

**10. G. Páros,**  
1<sup>st</sup> Pr. Magyar Sakkvilág 1931



#2<sup>\*</sup> 11+13

There is a very complex synthesis in problem **№ 8**. 1.e:f5? **A** (2. ♗e3# **B**), 1... ♗:b3 a 2. ♗e4# **D**, 1... ♗:c3 e 2. ♗:c3#, 1... ♗:c5! **b**; 1. ♗e3? **B** (2.e:f5# **A**), 1...f:e4 c 2. ♗:e4# **D**, 1... ♗:b2 d 2. ♗:b2#, 1... ♗:c3 e 2. ♗:c3#, 1... ♗:b3! **a**; 1. ♗d3? **C**, 1... ♖:e4 2. ♗e3# **B**, 1... ♗:b3 **a**, ♗~ 2. ♗:d4#, 1... ♗:c3 e, ♗:b2 d 2. ♗d5#, 1...f:e4! **c**; **1. ♗h1!** (zz), 1... ♗:b3 **a**, ♗~ 2. ♗h8#, 1... ♗d~ 2. ♗(:)e3# **B**, 1... ♗:c5 **b** 2. ♗d3# **C**, 1... ♗:c3 e 2. ♗:c3#, 1...f:e4 c 2. ♗h5#. Reversal-2 theme (**AB-BA**). Changed functions of moves (**B**, **C**, **a**, **b**, **c**). Mate transference (**B**, **D**). Change of mates (**a**, **c**, **d**, **e**). Black correction.

Evgeny Bogdanov (1952-2010), a co-author of more than three dozen problems that were composed jointly with me, was not only a talented and versatile chess composer who published more than 3,000 chess compositions, but also an outstanding engineer-inventor. A computer assembled by him at home allowed us to test our chess compositions back in the mid-80s of the last century.

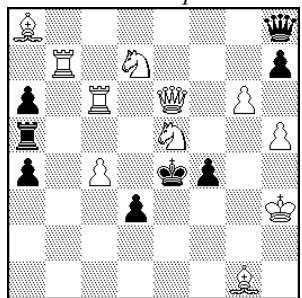
**№ 9:** 1. ♗d7? **A** (zz), 1... ♗~ a 2. ♗(:)f6#, 1... ♗:f4 **b** 2. ♗e4# **B**, 1... ♗d5 **d**, ♗e5 e 2. ♗(:)e5# (1...g:f4 2. ♗g1#, 1... ♗~ 2. ♗(:)e3#, 1... ♗f7!; 1. ♗g6? (zz), 1... ♗~ a, ♗e5 c 2. ♗(:)e5#, 1... ♗:f4 **b** 2. ♗g1# **C** (1...g:f4 2. ♗g1#, 1... ♗~ 2. ♗(:)e3#), 1... ♗d5! **d**; **1. ♗e4!** **B** (2. ♗g1# **C**), 1... ♗~ a 2. f5#, 1... ♗:f4 **b** 2. ♗d7# **A**, 1... ♗e5 c 2. f:e5# (1... ♗e1, ♗e3 2. ♗(:)e3#). Black correction. *Zagoruiko* theme. Reversal theme. *Dombrovskis* effect.

The authors of the above problem represent different towns of Ukraine, situated at a distance of 1.5 thousand kilometers. One of these towns is currently still under occupation, and in the other town, as in many other places in western Ukraine, hundreds of thousands of Ukrainians found shelter after fleeing from hostilities which impaired their peaceful life. Now I perceive this problem only as a symbol of the unity and solidarity of the Ukrainian people.

Furthermore, I make a short digression into a deeper history, where one way or another, the mechanism in question “speaks for itself”.

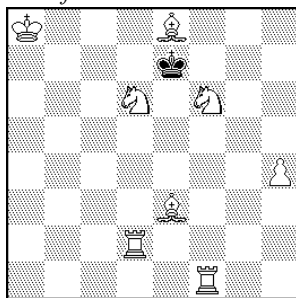
In the twomover **№ 10**, the mechanism of change of the function of a battery piece is used only in the set play and a very non-obvious choice of the key move, while the main thematic content of the problem is absolutely unrelated to the battery play. Here we also see the mechanism, already well known to us, of transforming the line of the original hidden battery into a pin line. \* 1... ♗:d3 2. ♗b4# **A**, 1... ♗b3+ 2. ♗:b3#; 1. ♗b5? (2. ♗:c5#, ♗d7#), 1... ♗f8!; **1. ♗b4!** **A** (2. ♗d7#), 1... ♗e3 2. ♗:a5#, 1... ♗g5, ♗f4, ♗g7, ♗f8 2. d:e4#, 1... ♗f3 2. ♗:e4#, 1... ♗f4 2. e3#, 1... ♗g4 2. ♗:f5#, 1... ♗:e2 2. ♗:e2#. Double black correction. Four times *Bi-Valve*.

**11. A. Mochalkin, V. Rudenko & S. Shedey**  
1<sup>st</sup>-2<sup>nd</sup> Pr. *Cherkas.pravda* 1987



#2<sup>v v</sup> 11+8

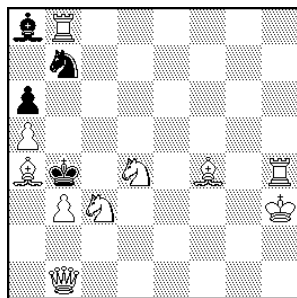
**12. V. Melnichenko**  
1<sup>st</sup> Pl. *Team Championship of USSR* 1959-1960



#2<sup>v v</sup> b) ♠h4→b4 8+1

- c) ♠h4→h7  
d) ♠h4→b7

**13. M. Lipton**  
1<sup>st</sup> H.M. *Schakend Nederland* 1961



#2<sup>v v v</sup> 10+4

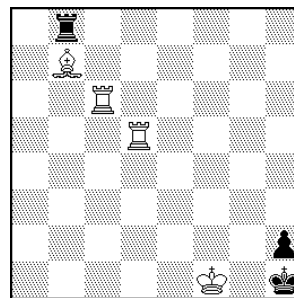
Breaking the chronology a little, I would like to present problem № 11 by famous Ukrainian composers, communication with whom during their lifetime greatly affected my work and perception of a chess composition. This is the first international competition in which I was entrusted with the role of a judge. Here, too, as in the previous problem, a synthesis of classical ideas is presented, but they are combined with changed play. Moreover, this was done in a half-battery mechanism with line pieces of the same type, to which most of Kabe Moen's article is devoted. The additional rich play by the newly formed pawn battery is pleasant. 1. ♠g4? (2. ♗f5#), 1... ♗:e5 a 2. ♗c5#, 1... ♗:e5 b 2. ♗f6#, 1... h:g6 2. ♗:g6#, 1... ♗f8!; 1. ♗d6? (2. ♗d4#), 1... ♗:e5 a 2. ♗b8#, 1... ♗:e5 b 2. ♗b5#, 1... ♗d5!; 1. ♗b4! (2.c5#), 1... ♗:e5 a 2. ♗c8#, 1... ♗:e5 b 2. ♗c5#, 1... ♗b5 2.c:b5#, 1... ♗d5 2.c:d5#, 1... ♗c5 2. ♗:c5#, 1... ♗b8 2. ♗f6#. *Mansfield* battery. *Nietvelt* theme. *Zagoruiko* theme.

Viktor Melnichenko is yet another Ukrainian composer whom I can call my teacher. In the Meredith № 12, due to the use of twins form, it was possible to present a task with two pairs of batteries in a symmetrical position. a) 1. ♗e1! A (zz), 1... ♗e6 2. ♗g5# C, 1... ♗:f6 2. ♗d4#, 1... ♗d8 2. ♗b6#, 1... ♗f8 2. ♗h6#; b) 1. ♗e2! B (zz), 1... ♗e6 2. ♗c5# D, 1... ♗:d6 2. ♗f4#, 1... ♗d8 2. ♗b6#, 1... ♗f8 2. ♗h6#; c) 1. ♗g5! C (zz), 1... ♗e6 2. ♗e1# A, 1... ♗d8 2. ♗d5#, 1... ♗f8 2. ♗h5#; d) 1. ♗c5! D (zz), 1... ♗e6 2. ♗e2# B, 1... ♗d8 2. ♗b5#, 1... ♗f8 2. ♗f5#.

Four phases with thematic battery play can be distinguished from the plethora of tries in problem № 13. The first moves by the white bishop create one direct battery and two indirect batteries, which become direct batteries after moves by the black king. If we consider all tries, then we can find the *Banny* theme. 1. ♗f5? A (zz), 1... ♗c5 2. ♗e3# B, 1... ♗:a5 2. ♗c7#, 1... ♗a3 2. ♗c1#, 1... ♗:c3!; 1. ♗d2? (zz) 1... ♗:a5 2. ♗d5#, 1... ♗a3 2. ♗c2#, 1... ♗c5!; 1. ♗e5? (zz), 1... ♗:c3 2. ♗f3#, 1... ♗c5 2. ♗e6#, 1... ♗a3 2. ♗c2#, 1... ♗:a5!; 1. ♗e3! B (zz), 1... ♗c5 2. ♗f5# A, 1... ♗:c3 2. ♗de2#, 1... ♗:a5 2. ♗c6#, 1... ♗a3 2. ♗c2#. *Royal star-flights*. *Change of mates*. *Reversal* theme.

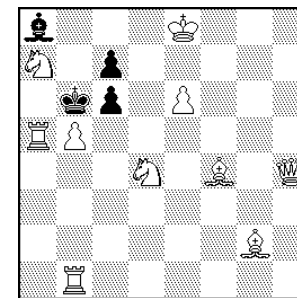
A half-battery mechanism with front pieces of the same type was lightly presented by the same author in miniature form – № 14, though at the cost of an unprovided reply to a check to the white king in the initial position. 1. ♗c1? (2. ♗f2#), 1... ♗e8 2. ♗e5#, 1... ♗f8+ 2. ♗f5#, 1... ♗g8 2. ♗g5#, 1... ♗c8!; 1. ♗d1! (2. ♗f2#), 1... ♗e8 2. ♗e6#, 1... ♗f8+ 2. ♗f6#, 1... ♗g8 2. ♗g6#, 1... ♗d8 2. ♗cd6#.

**14. M. Lipton**  
*De Waarheid* 1966



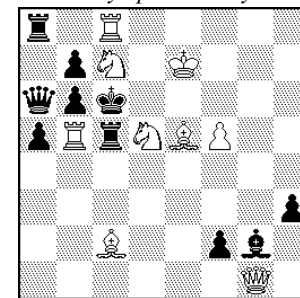
#2<sup>v</sup> 4+3

**15. M. Lipton & H. Selb**  
2<sup>nd</sup> Pr. *Die Schwalbe* 1965-II



#2<sup>v</sup> 10+4

**16. A. Hirschenson**  
3<sup>rd</sup> Pr. *Olympic Tourney* 1964

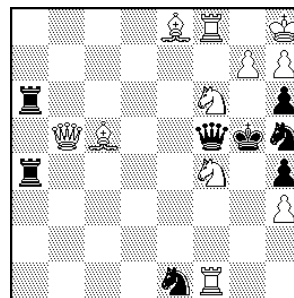


#2<sup>v v</sup> 9+10

If the mechanism of change of the functions of battery pieces in the twomover field deserves to be named after someone, then, in my opinion, this name is – Michael Lipton. Moreover, the English problemist considered this mechanism much more widely, extending it not only to direct batteries, but also to indirect ones. № 15: 1. ♗f5? A, 1... ♗c5 a 2. ♗e3# B, 1... ♗:a5 b 2. ♗:c7#, 1... ♗b7! c; 1. ♗e3! B, 1... ♗c5 a 2. ♗f5# A, 1... ♗:a5 b 2. ♗b3#, 1... ♗b7 c 2. ♗d:c6# (1... ♗b7 2.b:c6#, 1...c:b5 2. ♗b5#, 1...c5 2. ♗a6#). *Change of mates*. *Reversal* theme.

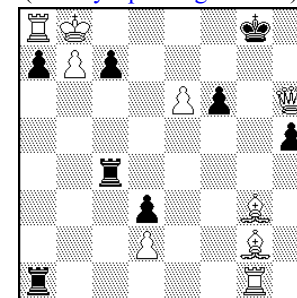
The thematic content of the twomover № 16 was several years ahead of its time. Therefore, despite the technical shortcomings (a crude refutation of the thematic try and a dual mate in the additional variation of the try), in my opinion its high place in the tourney looks quite deserved. 1. ♗c1? C (2. ♗h6#), 1... ♗:b5 a 2. ♗a4# A, 1... ♗:d5 b 2. ♗e4# B, 1... ♗:d5! 1. ♗a4? A (2. ♗:b6#), 1... ♗:b5 a 2. ♗c1# C, 1... ♗:d5 b, ♗:d5 2. ♗:a8# D (1... ♗c1 2. ♗:a8#, ♗:c1#), 1... ♗:b5!; 1. ♗e4! B (2. ♗b4#), 1... ♗:b5 a 2. ♗:a8# D, 1... ♗:d5 b 2. ♗c1# C, 1... ♗:e4 2. ♗g6#. *Banny* theme in a defence form. *Double Reversal*. *Zagoruiko* theme. *Reciprocal change of mates*.

**17. V. Rudenko**  
*Tidskrift för Schack* 1979



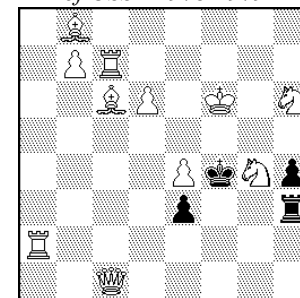
#2<sup>v v</sup> 11+8

**18. A. Lobusov**  
*Themes-64* 1978  
([www.yacpdb.org/#89279](http://www.yacpdb.org/#89279))



#2<sup>v v v v v</sup> 9+8

**19. M. Marandyuk**  
2<sup>nd</sup> Pl. *Team championship of USSR* 1978-1979



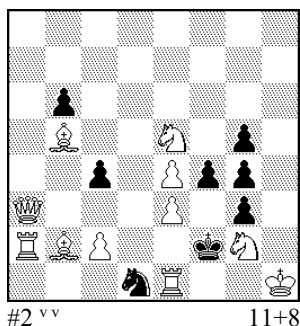
#2<sup>v v v v</sup> 11+4

A similar mechanism with simpler thematics was used in the three-phase twomover № 17, in compliance with all artistic principles. \* 1... ♗:f6 2. ♗e7# A, 1... ♗:f4 2. ♗e3# B; 1. ♗e7? A (2. ♗e4# C), 1... ♗:f6 2. ♗e6# D, 1... ♗:f6 2. ♗g8# (♗)# E, 1... ♗f3!; 1. ♗e3! B (2. ♗e6# D), 1... ♗:f4 2. ♗e4# C, 1... ♗:f4 2. ♗g8# (♗)# E. *Changed functions of moves*, including pseudo *Le Grand*. *Radical change of play*. *Mate transference*.

Perhaps the record-breaking thematic content related to the reversal of the function of moves is shown in a twomover which was not known to me earlier – **№ 18** (uploaded at YACPD, without specifying the publication details (thanks to Geoff Foster for disclosing the source – *Editor's note*)). Two pairs of related refutations are prompted by thematic necessity. *1. ♘e1? A* (2. ♘e4# **B**), 1... ♗c5 a 2. ♘d5# **C**, 1... ♗a5! **b**; *1. ♘f4? D* (2. ♘f1# **E**), 1... ♗a5 b 2. ♘d5# **C**, 1... ♗c5! **a**; *1. ♘e4? B* (2. ♘e1# **A**), 1... ♗a5 b 2. ♘e5# **F**, 1... ♗c5! **a**; *1. ♘f1? E* (2. ♘f4# **D**), 1... ♗c5 a 2. ♘e5# **F**, 1... ♗a5! **b**; *1. ♘c6? (2. ♘c7# **G**)*, 1... ♗c6 2. ♘e1# **A**, 1... ♗d4! **c**; *1. ♘d5! C* (2. e7#), 1... ♗c5 a 2. ♘e1# **A**, 1... ♗a5 b 2. ♘f4# **D**, 1... ♗d4 c 2. ♘c7# **G** (1... ♗e1 2. ♘a7#). *Dombrovskis* theme in 3 variations. *Banny* theme in a defence form. *Urania* theme. Double Reversal theme. Double Reversal-2 theme. Double *Arnhem* theme.

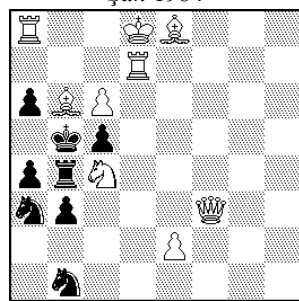
The next problem (**№ 19**) of the multiple Ukrainian world champion has modest content, but it is attractive from a strategic point of view. In addition, it has a paradoxical effect, discovered a year earlier by Azerbaijanian problemists, but it was called *Vladimirov* theme. *1. ♔g6? A* (zugzwang), 1... ♗~ 2. ♗:e3#, 1... ♗g3 a 2. ♗f7# **C**, 1... ♗f3! **b**; *1. d7? B* (zugzwang), 1... ♗~ 2. ♗:e3#, 1... ♗f3 b 2. ♗c8# [2. ♗f7?? **C**], 1... ♗g3! **a**; *1. ♗c5? (zugzwang)*, 1... ♗~ 2. ♗:e3#, 1... ♗g3 a 2. ♗f5#, 1... ♗f3 b 2. ♗e5#, 1... e2!; *1. ♗c7~? (zugzwang)*, 1... ♗g3! **a**; *1. ♗f7! C* (zugzwang), 1... ♗~ 2. ♗:e3#, 1... ♗g3 a 2. ♔g6# **A**, 1... ♗f3 b 2. d7# **B**, 1... ♔f3, ♔g3 2. ♗:e3#. *Vladimirov* effect. *Banny* theme. Reversal theme. *Zagoruiko* theme (extended). White correction. Black correction.

**20. M. Stojnić**  
4<sup>th</sup> Pr. *Mat Plus* 1997



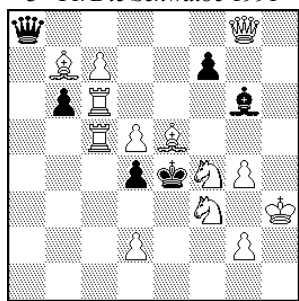
#2<sup>v</sup> 11+8

**21. V. Chepizhny**  
1<sup>st</sup> Pr. *Revista Română de Sah* 1984



#2<sup>v</sup> 9+8

**22. S.I.Tkachenko & F. Kapustin**  
3<sup>rd</sup> Pr. *Die Schwalbe* 1991



#2<sup>v</sup> 13+6

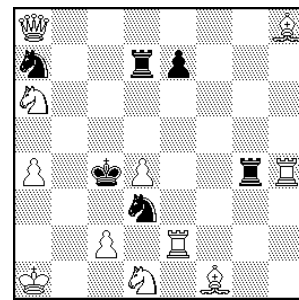
It is very interesting to follow the evolution of the two-move *Vladimirov* theme, based on the mechanism discussed in this article. In all three examples shown below the paradoxes are achieved by various interferences on lines of white half-battery pieces.

First, let's consider a quite rare case of using a lateral (not a diagonal) half-battery. In problem **№ 20** the theme is shown in a classic manner where the tries are refuted by black moves which are defences in the solution. *1. e:f4? A* (2. ♘:g4#), 1... ♗e3 b 2. ♗:e3#, 1... ♗c3! a [2. ♘d4?? **C**]; *1. e3? B*, 1... ♗:c3 a 2. ♘:c3#, 1... ♗e3! b [2. ♘d4?? **C**]; *1. ♘d4! C*, 1... ♗c3 a 2. e:f4# **A**, 1... ♗e3 b 2. c3# **B**, 1... c3 2. ♗f1#, 1... f:e3 2. ♗f8#, 1... f3 2. ♘:g4#. *Vladimirov* theme. *Banny* theme in a defence form. Change of mates.

Problem **№ 21** is one of the first twomovers and one of the best examples of rendering the *Vladimirov* theme in a defence form. *1. c7? A* (2. ♗d4#), 1... ♗:c4 a 2. ♗d6#, 1... ♗:c4! b [2. ♗b7?? **C**]; *1. ♘c7? B* (2. ♘d6#), 1... ♗:c4 b 2. ♗b8#, 1... ♗:c4! a; [2. ♗b7?? **C**]; *1. ♗b7! C* (2. ♘d6#), 1... ♗:c4 a 2. c7# **A**, 1... ♗:c4 b 2. ♘c7# **B**, 1... ♗:c4 2. ♗d3#. *Vladimirov* theme in a defence form. *Banny* theme. Change of mates.

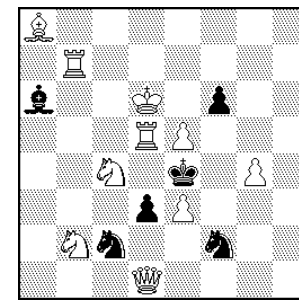
In problem **№ 22** both themes, *Vladimirov* and *Banny*, are presented in the form of defences, which thus contribute to showing another rendering of the *Zagoruiko* theme. *1. d6? A* (2. ♘g5#), 1... ♗a3 a 2. ♗:b6# [2. ♗e6?? **C**], 1... f6 b 2. ♗d5#, 1... b:c5!; *1. ♘d6? B* (2. ♘g5#), 1... ♗a3 a 2. ♗e8#, 1... f6 b 2. ♗e6# [2. ♗e6?? **C**], 1... d3 2. ♗c4#, 1... ♗d8!; *1. ♗e6! C* (2. ♘g5#), 1... ♗a3 a 2. d6# **A**, 1... f6 b 2. ♘d6# **B**, 1... f:e6 2. ♗:g6#.

**23. A. Vasylenko**  
*Vecherny Leningrad* 1982



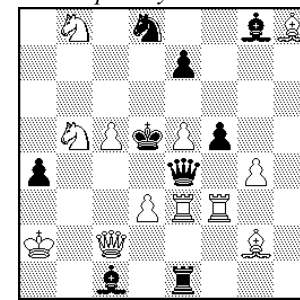
#2<sup>v</sup> 11+6

**24. D. Banny**  
2<sup>nd</sup> Pr. *K. Gavrilov MT* 1985



#2<sup>v</sup> 10+6

**25. A. Vasylenko**  
2<sup>nd</sup> Pr. *Shakhmatnaya kompozitsiya* TT 1993



#2<sup>v</sup> 12+9

The end of the 1970s and the beginning of the 1980s were marked by the discovery of new algorithms and syntheses of reversion (pattern) ideas.

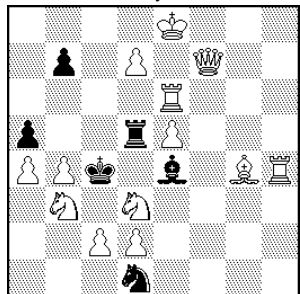
Problem **№ 23** is one of the first efforts of the author to turn attention to the theme of exchange of first and mating moves after different black moves. This theme was subsequently entitled pseudo-*Salazar* (anti-reversal). Thematic battery play features in all three phases. *1. ♗e4? A* (2. ♘:d3# **C**), 1... ♗g3 2. d5 **B** #, 1... ♗c6 2. ♗:c6#, 1... ♗b7!; *1. d5? B* (2. ♘e3#), 1... ♗e5 2. ♗e4# **A**, 1... ♗d4 2. ♗:d4#, 1... e5!; *1. ♗e5! (2. ♗c5#, 2. ♘:d3+? **C**)*, 1... ♗:d4 2. ♗e4# **A**, 1... ♗g5 2. ♘:d3# **C**, 1... ♗c7, ♗d5 2. ♗:(:):d5#. Complete *Caprice* doubled. Threat correction.

Synthesis of *le Grand* theme and Reversal theme, presented in problem **№ 24**, is called *Lender* theme. The connection between the two thematic batteries is very organic: in the variation with *le Grand* theme the white rook b7 is used as a rear battery piece and in the variation with *Salazar* theme it is used as a front battery piece. *1. ♗e7? (2. ♗d4# **A**, e:f6#)*, 1... ♘:c4 b 2. e:f6#, 1... ♗e3! a; *1. ♗b4? B* (2. ♗d4# **A**), 1... ♗e3 a 2. ♘d2# **C**, 1... ♘:c4 b 2. ♗:d3# **D**, 1... ♗:g4 2. ♗:g4#, 1... ♘b7!; *1. ♗:d3! D* (2. ♘d2# **C**), 1... ♗e3 a 2. ♗d4# **B**, 1... ♘:c4 b 2. ♗b4# **A**, 1... ♗:g4 2. ♗:g4#, 1... ♗:d3 2. ♗h1#.

A synthesis of *le Grand* theme and pseudo-*Salazar* occurs much less frequently. Problem **№ 25** is the first twomover with such a synthesis, constructed without impairing the basic artistic principles of a chess composition. *1. ♗:f5? A* (2. ♗c4# **B**), 1... ♗e6 a 2. ♘c7# **C**, 1... ♗:g2 2. e6# **D**, 1... ♗e2! *1.e6! D* (2. ♘c7# **C**), 1... ♗e6 a, ♗e5, ♗c4+ 2. ♗:(:):c4# **B**, 1... ♗:e6 2. ♗:f5# **A**, 1... ♗f4 2. ♗:f4#.

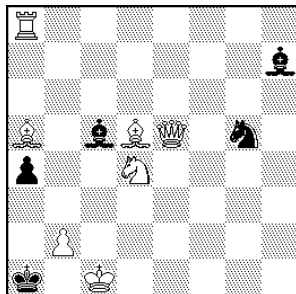
An interesting mechanism with exchange of battery lines and pin lines is presented in **№ 26**. *1. ♘e2? A* (zugzwang) 1... ♗:d3 2. ♗b6# **B**, 1... a:b4 a 2. ♘b2# **C**, 1... ♗~ 2. ♗c6#, 1... ♗d6 2. ♗:d6#, 1... ♗:e5 2. ♗:e5#, 1... ♗~! **b**; *1. ♗b6! B* (zz), 1... ♘:d3 2. ♘e2# **A**, 1... a:b4 a 2. ♗:b4#, 1... ♗~ b 2. ♘:(:):b2# **C**, 1... ♘h1, ♘g2, ♘f3 2. ♘:(:):f3#, 1... ♘h7, ♘g6, ♘f5 2. ♘:(:):f5#. Pseudo-*Salazar*. Black correction. Change of mates. Mate transference. *Balbo* theme.

26. A. Vasylenko  
3<sup>rd</sup> Pr. *Hozvayn* 1993



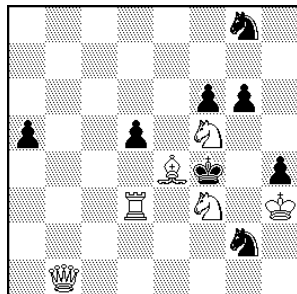
#2<sup>v</sup> 13+6

27. M. Kovačević  
2<sup>nd</sup> H.M. *S.Mitrinović MT* 1982



#2<sup>v</sup> 7+5

28. A. Vasylenko  
3<sup>rd</sup> H.M. *Mat TT-20* 1990

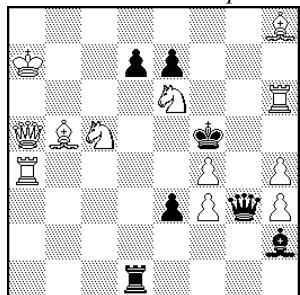


#2<sup>v</sup> b) ♖b1→e8 6+8

Realisation of the theme of cyclic change of a key move, threat and variation mate in two phases is associated with major technical difficulties. This theme in an orthodox twomover can be shown only after different black moves. The most common mechanism for its realization involves *en passant*. This mechanism was used in one of the first problems showing this theme, in a *Meredith* form (№ 27). 1. ♗c3? A (2.b4# B), 1... ♗e4 2. ♗c2# C, 1... ♗:d4 2. ♗:a4#, 1... ♗a3 2.b:a3#, 1... ♗b4!; 1.b4! B (2. ♗c2# C), 1... a:b3 e.p. 2. ♗c3# A, 1... ♗:d4 2. ♗:d4#. *Pseudo-Djurašević* cycle. Change of mates.

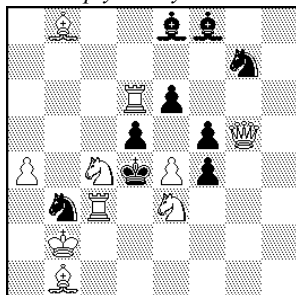
Realisation of *Djurašević* cycle after the same black moves proved possible only by resorting to a twin form (№ 28): a) 1. ♗:d5! A (2. ♗d4# B), 1... g:f5 a 2. ♗b8# C, 1... ♗:f5 2. ♗d4#; b) 1. ♗d4! B (2. ♗b8# C), 1... g:f5 a 2. ♗:d5# A, 1... d:e4 2. ♗:e4#.

29. K. Velikhanov  
1<sup>st</sup> Pr. *FIDE World Cup* 2013



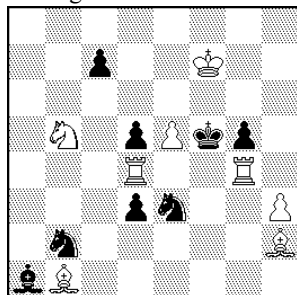
#2<sup>v</sup> 12+7

30. A. Vasylenko  
*Olimpiya dūnyasī* 2015



#2<sup>v</sup> 10+9

31. A. Vasylenko  
Original for *TMP* 2023



#2<sup>v</sup> 8+8

An extremely complex concept is presented in № 29. 1. ♗:d7? A (2. ♗g7# B, ♗d3# C), 1... ♗:f4 a 2. ♗d4# D, 1... ♗:d7+ b 2. ♗:d7# E; 1... ♗d4! 1. ♗:d7? E [2. ♗d3# F], 1... ♗:d7+ b 2. ♗:d7# A, 1... ♗g6! 1. ♗d3! C (2. ♗:d7# A, ♗d4# D), 1... ♗:f4 a 2. ♗g7# B, 1... ♗:d3 2. ♗:d3# F. *Zhuravlev* combination doubled. *Volgograd* theme doubled. Reversal theme.

№ 30 is quite a simple problem, but it is interesting because one of the batteries already exists and the other one is created by the key. The play is not repeated in the other phases. \* 1...e5 2. ♗:d5# A, 1...f:e3 2. ♗:e3# B. 1. ♗e5? (2. ♗f3#), 1...f:e4 a 2. ♗c2#, 1... ♗:e5 2. ♗:d5# A, 1... ♗h5 2. ♗c6#, 1... ♗d2!; 1. ♗d5! (2. ♗g1#), 1...f:e4 x 2. ♗e7#, 1...f3 2. ♗e3# B, 1... ♗c5 2. ♗a7#. A *Brabec* type of changed play.

I conclude with № 31 in which thematic batteries are created by moves of the same white piece: 1.e6? A (zz) 1... ♗c2 a (♗e~) 2. ♗:d5# B, 1... ♗:g4 b 2.h:g4#, 1... ♗b~ c 2. ♗:d3# C, 1...c6, c5 2. ♗d6#, 1... ♗ec4!; 1. ♗d~4? (2. ♗d4#), 1... ♗:g4 b 2.h:g4#, 1... ♗b~ c 2. ♗:d3# C, 1...c5 2. ♗d6#, 1... ♗c2! a; 1. ♗:d5? B (2. ♗d4#), 1... ♗c2 a 2.e6# A, 1... ♗b~ c 2. ♗:d3# C, 1...c5 2. ♗d6#, 1... ♗:g4! b; 1. ♗:d3! (2. ♗d4#), 1... ♗c2 a, ♗:g4 b 2. ♗f3#, 1... ♗b~ c 2. ♗:e3#, 1... ♗:d3 2. ♗:d3# C, 1...c5 2. ♗d6#. *Salazar* theme. White correction. Black correction. Change of: mates, defence and functions of moves, and change of functions of ♗d4.

I express gratitude to Dmitry Turevski (the author of the YACPBD (Yet Another Chess Problem Database, available at [www.yacpdb.org](http://www.yacpdb.org))) and all the volunteers who enter problems in this database for their invaluable help in preparing the materials for this article.

## BOOK REVIEW

### A. G. VASYLENKO: 303 CHESS COMPOSITIONS, 2019

#### Notes about the author and his problem chess friends

Anatoly G. Vasylenko was born on 21.10.1951 in Garadz (Azerbaijani SSR) and in 1953 his family moved to the Ukrainian town Kamenets-Podolsky. He learnt to play chess from his father in 1956 and by the end of the '60s he composed a few dozens of #2s and #3s.

Anatoly's interest for chess problems declined during his studies at the Kyiv Polytechnical Institute from 1969 to 1974, and revived in 1974 after seeing the chess weekly "64" on whose pages the works of leading masters of the #2-genre were presented. He particularly admired the pattern (including cyclic) play in the problems of Valentin Luk'yanov (1947–1995) and Sergey Shedy (1940–2012), who later became his close friends. He benefited from advice from problem outlets' editors, notably Alfreds Dombrovskis (1923–2000) in the '70s. At the end of 1975 Anatoly was invited to attend a meeting of the Ukrainian Chess Composition Commission, where he met a number of future friends, including the journalist Viktor Melnichenko (1938–2008), whose composing and writings helped Anatoly to improve himself as a chess composer.

More than 1/3 of Anatoly's problems were composed jointly with 70 composers from Ukraine, Azerbaijan, Belarus, Germany, Greece, Kazakhshtan, Kyrgyzstan, Latvia, Russia and Serbia. Anatoly composed about 150 joint problems with the Ukrainian poet and translator Andrey Frolkin (1957) who introduced him into "the mysterious world of retro compositions", so Anatoly repeatedly used retromotives in his problems of any type. Another friend and collaborator of Anatoly was Mark Basisty (1957–2021), whose original mechanisms were further developed by Anatoly. From 1982 Anatoly had correspondence with the talented Ukrainian composer, editor and publisher of *Chess Leopoldis* and inventor Evgeny Bogdanov (1952–2010). Anatoly appreciates the composing inventions and deep theoretical discussions of Valery Shanshin (1961) whom he was/is considering to be "a like-minded person on many issues related to the ways of development of the modern twomover". Anatoly published 30 joint problems with Valery, as well as 30 joint problems with Sergey I. Tkachenko (1962).

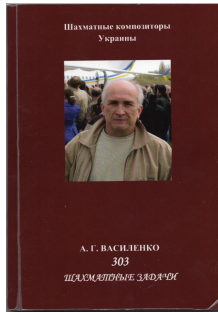
Anatoly notes many years of acquaintance and correspondence (since 1998) with GM and multiple world champion Marjan Kovačević. An important incentive that activated Anatoly's creativity in the years prior to writing the book was Marjan's lecture "The choice of thematic frames and some roads to inspiration", read by him at the Montenegro Festival of Chess Composers in 2013.

In this period Anatoly used classical themes in mechanisms involving changed functions of moves, with an antiform of reversive themes (an idea proposed Valery Shanshin), with an antiform of the *Moscow* theme, or with paradoxical use of the white queen as a semi-battery front piece.

Anatoly holds the titles of an International Master for Chess Compositions and a Ukrainian Master of Sports. From 1975 he was an engineer and a senior engineer in the aircraft constructing company "Antonov", participating in the development of 11 types of "Antonov" aircrafts.



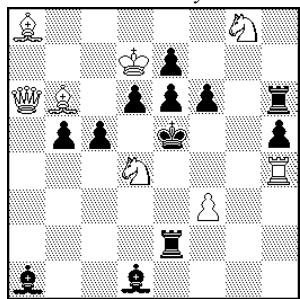
## Notes about the book



The author rounded off 45-years composing activity by publishing a selection of 303 of his chess problems. His book in Russian language (printed by “Rosava” in 2019) includes Introduction (pp. 3-10), Short information about chess composition (pp. 11–13), chess compositions [#2s (pp. 14–70); #3s (pp. 71–83); moremovers (pp. 84–87); helpmates (pp. 88–94); selfmates (pp. 95–96); retro analyses (pp. 97–101); scacographic compositions (pp. 102–103), and fairy problems (pp. 104–115)], the award of A. Vasylenko – 50 JT 2001 (pp. 116–123), friendly epigrams and greetings (pp. 124–126), an index of themes and terms (pp. 127–131), a list of 54 co-authors (p. 132), a list of Anatoly’s 33 articles (p. 133), a list of his 35 awards as a judge (p. 134), and photos of Anatoly and his problem chess friends (pp. 135–142).

### 1. A. Vasylenko

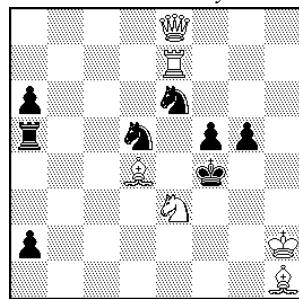
3<sup>rd</sup> Pr. Lev Loshinsky MT 1982



#2 v v 8+12

### 2. A. Vasylenko & V. Korenev

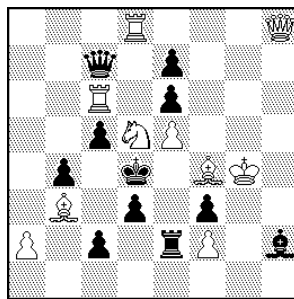
1<sup>st</sup> H.M. Shakhmaty 1984



#2 v v 6+8

### 3. A. Vasylenko

1<sup>st</sup> H.M. A. D. Petrov MT 1975



#3 \* 10+11

**№ 1:** 1. ♘:e7? (2. ♘dc6# A), 1... ♙:d4 y, c:d4 2.f4# B, 1...f5! x; 1. ♙:c5? (2.f4# B), 1...d5 z, d:c5 2. ♖:e6# C, 1...♙:d4! y; 1. ♖a2! (2. ♖:e6# C), 1...f5 x 2. ♘c6# A, 1...d5 z 2. ♙c7#, 1...♙b3 2. ♖:e2#, 1...c4 2.f4#, 1...♙:a2 2. ♙e4#. Anatoly considered this “complex reversive cyclic change” associated with *Dombovskis* paradox as his most significant achievement in the realm of pattern play, according to a formula predicted by Yury Sushkov in his article “Reversive change” («Реверсивное чередование») in *Shakhmaty [Шахматы]* 1979. In Juraj Brabec’ book *Za všetkým hl’adaj motiv [Look for a motive in everything]* the above algorithm ~AyB/x)→(~BzC/y)→(~CxA/z is referred to as the *Vasylenko* combination.

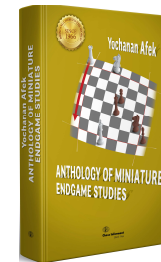
**№ 2:** 1. ♖g6? (2. ♖f5# A), 1... ♙:d4 y 2. ♖d6# B, 1... ♙d~! z; 1. ♖c6? (2. ♖d6# B), 1... ♙d~ z 2. ♖f3# C, 1...g4! x; 1. ♖h5! (2. ♖f3# C), 1...g4 x 2. ♖:f5# A, 1... ♙:d4 y 2. ♘g2#. This reversive cyclic change related to *Hannelius* theme corrects the incorrect #2 by Valery Korenev (№ 1877 in *Shakhmaty*, issue 17/1981). In comparison with № 1 in this article, the cycle (~AyB/z)→(~BzC/x)→(~CxA/y) can be called *Korenev-Vasylenko* combination.

**№ 3:** \* 1... ♙e4 x 2. ♘c3+ A b:c3 3. ♖h7#; 1... ♙:e5 y 2. ♘:c7+ B ♙e4, ♙c3 3. ♖:e5#; 1... ♖:e5 z 2. ♘b6+ ♙e4 3. ♖:e5#, 2... ♙c3 3. ♘a4#; 1...c4 n 2. ♘b6+ ♖:d8 3. ♙:c4#, 2... ♙e4 3. ♖h7#, 2... ♙c3 3. ♘a4#. 1. ♙c1! (2. ♙b2+ ♙c4 3. ♖h7#), 1... ♙e4 x 2. ♖h7+ ♙d4, ♙:e5 3. ♙b2#; 1... ♙:e5 y 2. ♘f6+ ♙c3 3. ♘e4#, 2... ♖:d8, ♙d5 3. ♙b2#; 1... ♖:e5 z 2. ♘c3+ A ♙:c3 3. ♙:c5#; 1...c4 n 2. ♘:c7+ B ♙e4 3. ♙:c4#; 1... ♙e4+ 2. ♘f4+ ♖:d8 3. ♙b2#, 2... ♙c3 3. ♙:d3#; 1...d2 2. ♘:c7+ ♙e4 3. ♙:c2#. An ideal *Rukhlis* theme with *Nietvelt* defences, a rarity in the #3-genre.

Anatoly dedicated the book of his problems to his granddaughter Ema and grandson Anton. He expressed gratitude to Mark Basisty, Yury Gordian and Valery Kopyl for their help in editing and preparing the book’s content for printing.

## BOOK REVIEW

### ANTHOLOGY OF MINIATURE ENDGAME STUDIES (YOCHANAN AFEK), 2022



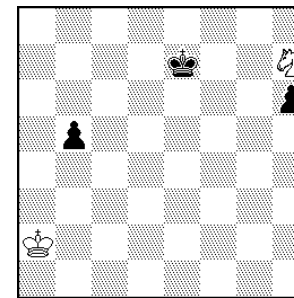
The GM for Chess Compositions and IM in over the board (OtB) chess Yochanan Afek in 2022 published the *Anthology of Miniature Endgame Studies* – a collection of 2,000 studies with up to seven pieces on the chessboard by the world’s best composers in the previous 150 years. The book (also available in a CD) starts by introduction of the OtB Chess Grandmaster Jan Timman who, *inter alia*, stated the following observations: “Endgame studies are in fact an important factor in becoming a strong player. It is significant that both Garry Kasparov and Magnus Carlsen have a keen interest in endgame studies. It is praiseworthy that Chess Informant was ready to publish this important work. Afek is arguably the most qualified person to write it.”

Yochanan Afek in his Preface highlighted the endgame studies’ qualities of becoming “a major working tool for over the board players”, aimed “mainly at improving one’s tactical and calculating skills” and being also capable to “do miracles to upgrade chess creativity and out of the box thinking, equipping the player with a whole range of tactical weaponry while keeping him sharp and alert both on offense and defence. The beauty of the endgame study has the power to intensify chess passion and the joy of playing.”

The book also comprises theme definitions and reader-friendly explanations in English on 500 pages, in hardcover binding. The carefully selected studies with game-like positions are categorized into 32 thematic chapters that highlight the power and typical qualities of pieces alone and in collaboration with other pieces (e.g. “Pawns”, “Bishop”, “Bishop pair”, “Heavy artillery” etc.) and show specific manoeuvres, combinations, themes and motifs (“Reti manoeuvre”, “Systematic manoeuvre”, “Domination”, “Perpetual check”, “Castling”, “Roundtrip”, “Excelsior”, “Minor promotions”, “Queen sacrifices”, “Capture refusal”, etc.).

### David Gurgendz

64 1970



= 2+3

In the introductory comment of the “Agile knight” chapter (which is available online within the 18-pp. PDF sample) Yochanan noted that the “Knight is well compensated for its evident awkwardness, by unique movements and the ability to jump over both friendly and enemy pieces”, making this piece an ideal partner “for storming the opponent’s barricades” or chasing ostensibly “unstoppable” pawns, as in the nice study by the prominent Georgian GM for chess compositions: 1. ♙a3!! 1. ♙b2? ♙f7! 2. ♙c3 ♙g7 3. ♙b4 ♙:h7 4. ♙:b5 h5 -+. Logical try: 1. ♙b3? ♙e6! 2. ♘f8+ ♙f5 3. ♘d7 h5 4. ♘c5 h4 5. ♘d3 h3 6. ♘f2 h2 -+ 1... ♙e6! [1... ♙f7 2. ♙b4 ♙g7 3. ♘f8+ ♙f5 4. ♘d7 =] 3. ♙b5 ♙h7 4. ♘c4 =] 2. ♘f8+! [2. ♙b4? ♙f5! 3. ♘f8 h5 4. ♘d7 h4 5. ♘c5 h3 6. ♘d3 h2 7. ♘f2 ♙f4 8. ♙:b5 ♙f3 9. ♘h1 ♙g2 -+] 2... ♙f5! 3. ♘d7 h5 4. ♘c5 [4. ♘b6? 4...h4 5. ♘d5 ♙e4! 6. ♘f6+ (6. ♘c3+ ♙f3 =) ♙f3 7. ♘h7 ♙f4 -+] 4...h4 5. ♘b3! h3 6. ♘d2 h2 7. ♘f1! h1 ♖ 8. ♘g3+ ♙g4 9. ♘h1 =.

Yochanan expressed his gratitude to the editorial team of “Chess Informant” (“Šahovski informator”) for its positive response and professional approach to this special challenge”, as well as to “dr. Harold van der Heijden for allowing the use of his unique endgame studies database: <https://www.hhdbvi.nl/>”; to “Gady Costeff for his help in categorizing the huge amount of candidate miniatures into thematic chapters”; and to “all fine composers for their amazing artistic efforts which would hopefully help you, dear reader, to grow as a chess player and a chess lover!” The book of our 2023 informal tourney’s judge deserves a close study as a **must** read item, which can be obtained in a printed or CD form by an order submitted to [sales@sahovski.com](mailto:sales@sahovski.com).

## FIDE VETERANS SUPPORT PROGRAM 2023: FIRST INSTALMENT

The FIDE Council's special panel decided that 12 chess players, coaches, and promoters will benefit from the first instalment of FIDE's support to chess veterans in 2023, each receiving € 2,500. The beneficiaries include 2 chess composers and players (<https://www.fide.com/news/2222>).

**Yochanan Afek**, born in Tel Aviv, Israel (1952), chess IM (1993), GM for Chess Compositions (2015), International Chess Arbiter (1988) and International Judge for endgame studies (1988)

Afek took part in countless open chess tournaments in Israel and all over Europe and played for teams in six countries. His best result was in Paris in 2002, with a performance of 2680. He trained individuals and teams for over 50 years, including the Israeli national junior team from 1987 to 1997.

In 1987, Yochanan founded the Tel-Aviv International festival and ran ten of its most successful editions. He was a full-time director of the Tel-Aviv municipal chess club from 1984 to 1990. As a journalist, he covered major national and international chess events for several European magazines. For many years he has been the editor of the weekly chess column in the Israeli daily newspapers *Maariv* and *Al Hamishmar* and published hundreds of articles in *Chess* (UK), *EG*, *Schach* (Germany), *Chess Informant* and others.

Yochanan authored and co-authored 12 books, including *Invisible Chess Moves* (2011), *Extreme Chess Tactics* (2017), *Practical Chess Beauty* (2018) etc.

More than 100 of Yochanan's chess compositions (endgame studies, selfmates etc.) won prizes. As a member of the Israeli solving team, he won silver and bronze in 1977 and 1978. Since 2003 Afek was the editor of the studies section in the leading British magazine *The Problemist*.

**Igor Yarmonov**, born in Ukraine (1967), Chess IM (2002) and FIDE Master for Chess Compositions (2011)

Being a lifelong disabled person, Igor won five World Championships for people with disabilities. Yarmonov is also a well-known chess problemist. His first chess problem was published in 1982. Since then, he has been among the prize winners of the Ukraine Championships in composition. In total, about 250 chess compositions authored by Igor Yarmonov in different genres have been published.

In late 2022 Yarmonov and his wife fled from besieged Mariupol and sought refuge in Israel, where he currently resides.

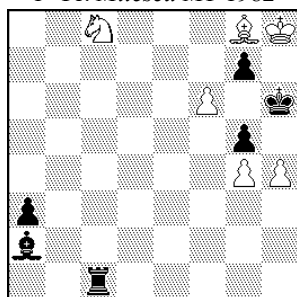


The editorial board of *TMP* congratulates the beneficiaries of the first 2023 instalment of the FIDE Veterans Support Program and sends them best wishes for future successes!

Earlier beneficiaries of this Program were the prominent Grandmasters for Chess Compositions and the multiple world champions *Petko Petkov* from Bulgaria and *Mikhail Marandiyuk* from Ukraine (<https://www.fide.com/news/696>).

### Yochanan Afek

1<sup>st</sup> Pr. *Milescu MT* 1982

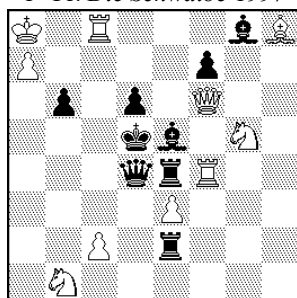


= 6+6

1. ♖e7! ♕:g8 2.h5!! ♕e6  
3. ♘g8+ ♕:g8 4.f7! ♜c8!  
5.f8 ♕! [5.f8 ♜? ♕e6! -+]  
5... ♕b3 ½:½

### Igor Yarmonov

1<sup>st</sup> Pr. *Die Schwalbe* 1997



#4 10+9

1. ♖b8! (2.a8 ♜(♕)#)  
1... ♜a1 2. ♘c3+ ♕:c3 3. ♜d4+  
3... ♕:d4/ ♜:d4 4.c4# ♜f5#  
1... ♜a4 2.c4+ ♜:c4 3. ♜d4+  
3... ♕:d4/ ♜:d4 4. ♜f3#/ ♘c3#  
1... ♜:c5 2.a8 ♜+ ♜c4 3. ♜a4+  
3... ♕d5 4. ♜:e4#

## WITH A LITTLE HELP FROM MY FRIENDS

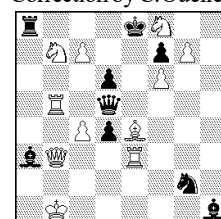
### LET'S NOT FORGET OUR FORERUNNERS, by Charles Ouellet

Faced with a defective but valuable artistic achievement, an expert in restoration is invited to explore three options. These are, from the least to the most innovative: *correction* (bringing the required minimal correction in the best available way), *version* (expressing by some changes in the matrix the main idea without any flaw) and, at last, *original after...* (expanding the pioneer matrix in such a way to introduce novel ideas). I propose to illustrate these three options with the help of a cooked #2 by Aleksandr P. Korepin, published on 24.11.1937 in the Soviet chess magazine *64* (<https://www.yacdb.org/#399855>), 1. ♜a4!, cooked by 1. ♜:d5 and diminished by a dual mate (after 1... ♜b8) and at a lesser degree by a superfluous variation (1... ♜e6).

#### 1a. A. Korepin

"64" 1937

Correction by C. Ouellet

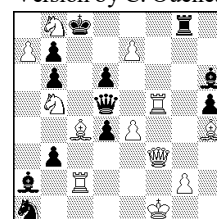


#2 v 11+9

#### 1b. A. Korepin

"64" 1937

Version by C. Ouellet

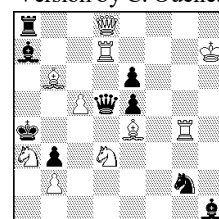


#2 v 12+12

#### 1c. A. Korepin

"64" 1937

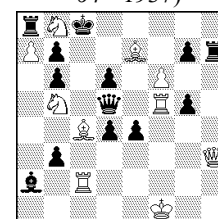
Version by C. Ouellet



#2 \* 10+9

#### 1d. Charles Ouellet

(After A.P. Korepin, "64" 1937)



#2 v 10+13

With e-♜ moved from e2 to e3 (№ 1a), the previous cook 1. ♜:d5 (2. ♜b5#, ♕:g2#) is avoided and changed into a try introducing *changed functions of moves*. 1. ♜:d5? A (2. ♜b5# B), 1... ♜a5, ♜a6 2.c8 ♜(♜)#, 1... ♜d8 2.c:d8 ♜(♜)#, 1... ♕b4!; 1. ♜a4! (2. ♜:a8#). 1... ♜f5 2. ♜e5# [2. ♕c6??], 1... ♜:b7 2. ♕c6# [2. ♜e5??], 1... ♜e6 2. ♕c6#, 1... ♜:e4+ 2. ♜:e4#, 1... ♜:b5+ 2. ♜:b5# B, 1... ♜a~ 2.c8 ♜(♜)#, 1... ♜c8 2. ♜:d5# A, 1... ♜d8 2.c:d8 ♜(♜)#, 1... ♜b8 2. ♜:d5#, c:b8 ♜(♜)#. This additional modern touch would simply not have existed by moving this same unit to e1 or by adding a ♜ to (at g1).

Moving the ♘ from the 7<sup>th</sup> to the 5<sup>th</sup> rank (№ 1b) now changes the threat introduced by a similar battery creation key also exposing the ♔ to check (but now without sacrifice) and it is for the better since the dual has been eliminated while the post-key play has been preserved (with 2. ♕:e6# instead of 2. ♕:c6# after 1... ♜e6). The ♜ is still fully used as a ♜ and a ♕ due to the best available key preserving an essential role for the ♘g2. Note that the mandatory addition of a ♜ (at a1) as a cookstopper is not ideal as it contributes to a rather heavy setting: 1. ♜h3! (2. ♜f8#), 1... ♜:b5 2. ♜c5# [2. ♕e6??], 1... ♜f7 2. ♕e6# [2. ♜c5??], 1... ♜e6 2. ♕:e6#, 1... ♜:c4+ 2. ♜:c4#, 1... ♜:f5+ 2. ♜:f5#, 1... ♜g4 2.e8 ♜(♜)#, 1... ♜e8 2. ♜:d5#, 1... ♜d8 2.e:d8 ♜(♜)#.

Rotating 90° anticlockwise the matrix of № 1b leads to № 1c, the most economical version of all: 1... ♜~ 2. ♜:a7#; 1. ♜e8! (2. ♜:a7#), 1... ♜:d3 2. ♜d4# [2. ♕c6??], 1... ♜b7 2. ♕c6# [2. ♜d4??], 1... ♜c6 2. ♕:c6#, 1... ♜:d7+ 2. ♜:d7#, 1... ♜:e4+ 2. ♜:e4#. A much more sober key, but still fully using the ♜ properties simply reintroduces the set mate as a threat and prepares a reply for the thematic defence 1... ♜:d3. However, an unnecessary variation (1... ♜c6) still remains.

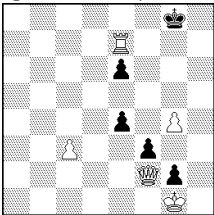
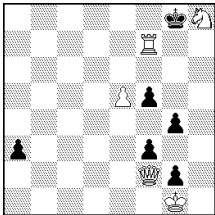
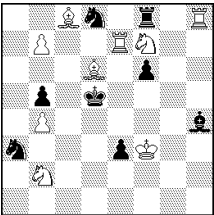
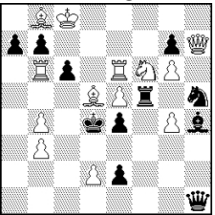
In № 1d there are two *bicolour Bristol* clearances by the ♜, linked by anti-dual play after keys by the same ♘ and threats on the same square in the virtual and actual play: 1.f7? (2.f8 ♜(♜)#), 1... ♜:b5 2. ♜c5# [2. ♕e6??], 1... ♜:f7 2. ♕e6# [2. ♜c5??], 1... ♜c6 2. ♕e6#, 1... ♜:c4+ 2. ♜:c4#, 1... ♜:f5+ 2. ♜:f5#, 1... ♜h8 2. ♜:h8#, 1... ♜:b8!, 1.f:g7! (2.f8 ♜), 1... ♜:b5 2. ♜c5# [2. ♕e6??], 1... ♜:f7 2. ♕e6# [2. ♜c5??], 1... ♜:c4+ 2. ♜:c4#, 1... ♜:f5+ 2. ♜:f5#. The virtual play here is quite

similar to the intended solution of Korepin's cooked original, but without a dual mate. Here, even with the ♖ only fully used in the try, the true interest of this reworking lies in the actual play now showing pure *bicolour Bristol* clearances (since the superfluous variation 1...♖c6, still present after 1.f7?, has disappeared) after a genuine addition, the *bicolour line-opening key 1.f:g7!*, clearing f5-f8 for the threat 2.♖f8# and f7-f1 for one of the two thematic variations, 1...♖f7!

### BETTER THAN THE ORIGINAL, by Zoran Gavrilovski

The "Better than the Original" Facebook group at my FB profile was designed as a place where art fans would present examples of (what they think is) better presentation of pieces of art in comparison with the original presentations. A chess composition (a chess problem or an endgame study) is yet another form of art and it also deserves to be presented in this FB group.

I was glad to be able to introduce the chess composition segment of displaying the same or similar content in better manner (better economy and construction, richer content, more clear and thematic presentation of the main idea etc.) by publishing the valuable effort of Branislav Djurašević, who managed to substantially improve an orthodox mate in 3 moves of the late Russian Grandmaster Vladimir Bron (this classical #3 entered the *FIDE Album 1945-1955*).

<p><b>2a. V. Bron</b> 1<sup>st</sup> Pr. <i>Ukrainian</i> <i>Sport Comm. ty 1952</i></p>  <p>#3 * vvv 5+5</p>	<p><b>2b. B. Djurašević</b> <i>Original</i> After V. Bron</p>  <p>#3 * vvvv 5+6</p>	<p><b>3a. L. Zagoruiko</b> 1<sup>st</sup> Pr. <i>Sakharov MT</i> 1989</p>  <p>#4 9+8</p>	<p><b>3b. Z. Gavrilovski</b> <i>Original</i> After L. Zagoruiko</p>  <p>#4 * 13+11</p>
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**№ 2a** has 3 tries and solution with first moves by ♖e7, change of functions of 3 black moves (which appear as refutations of 3 tries and then as defences in the solution) and 4 model mates in the solution. 1...♖h8 2.♖d4+ e5 3.♖d8#; 1.♖a7? (zugzwang) e5! x; 1.♖b7? (zugzwang) e3! y; 1.♖c7? (zugzwang) ♖f8! z; 1.♖d7! (zugzwang), 1...e5 x 2.♖a2+ ♖h8 3.♖a8#, 1...e3 y 2.♖:f3 ~ 3.♖a8#, 1...♖f8 z 2.♖c5+ ♖g8 3.♖c8#, 1...♖h8 2.♖h4+ ♖g8 3.♖d8#. The choice of W2 move after 1...♖h8 is lost in the tries where both the set 2.♖d4+ and also 2.♖h4+ feature. Moreover, there are dual mates in the sub-variations (e.g. after 1...e5 2.♖a2+ ♖h8! ♖f8? 3.♖a8#, ♖f7#).

Branislav's **№ 2b** adds a changed function of one more (4<sup>th</sup>) black move by adding a 4<sup>th</sup> try (1.♖e7?), changed W2 moves after 1...g3/♖f8 between this try and the solution and it avoids the flaw of unproved flight after 1...♖f8 in the set play (cf. **№ 2a**) by introducing flight-giving W1 moves: 1...g3 2.♖:g3+ ♖:h8 3.♖g7#, 2.♖:f3 ~ 3.♖a8#, 1...♖h8 2.♖h4+ ♖g8 3.♖h7#; 1.♖a7? (2.♖g6 ~ 3.♖a2#), 1...a2! x; 1.♖b7? (2.♖g6 ~ 3.♖a2#), 1...g3! y; 1.♖c7? (2.♖g6 ~ 3.♖a2#), 1...♖f8! z; 1.♖e7? (2.♖g6 ~ 3.♖a2#), 1...g3 y 2.♖:g3+ ♖f8 3.♖g7#, 1...♖f8 z 2.♖g6+ ♖g8 3.♖a2#, 1...♖:h8! u; 1.♖d7! (2.♖g6 ~ 3.♖a2#), 1...a2 x 2.♖:a2+ ♖:h8 3.♖a8#, 1...g3 y 2.♖:f3 ~ 3.♖a8#, 1...♖f8 z 2.♖c5+ ♖g8 3.♖c8#, 1...♖:h8 u 2.♖h4+ ♖g8 3.♖d8#. The new problem has only 2 model mates after 1...a2/♖:h8, but that is a small price to pay for enriching the content. The dual mates in some sub-variations (e.g. after 1...a2 2.♖:a2+ ♖:h8! ♖f8? 3.♖a8#/♖a8#, ♖f7#) are still unavoidable.

Charles Ouellet provided the following observations concerning **№s 2a** and **2b**:

"To fully appreciate Bron's original we have to also look at the set play (sadly not mentioned as it seems by the author himself). The variations 1...e3 and 1...e5 after 1.♖d7! are already set (but without any dual in the last case) and the key provides for 1...♖f8 as also does 1.♖a7? ♖b7?. But the most interesting thing relates to the variation 1...♖h8 followed by 2.♖d4+ e5 3.♖d8# (2...♖g8 3.♖g7, ♖d8#) in the set play and 2.♖h4+ ♖g8 3.♖d8# in the actual play. This change of continuation at W2 move leading to the same mate 3.♖d8# is produced by the same kind of interference (of ♖ by ♖), exploited by Black to refute all three tries: 1.♖a7?!/♖b7?!/♖c7? e5! [3.♖a8?]/e3! [3.♖a8?]/♖f8! [3.♖c8?]. Of course, at the W2 there is a dual continuation after 1...♖h8 in these tries as expected in this illustration of the inverted *Mäkihovi* theme (in a #3) where "the thematic duals appear in the virtual play, whereas the set and actual play are dual-free" (*Encyclopedia of chess problems* by M. Velimirovic & K. Valtonen, Chess Informant 2012, pp. 268-269). A similar kind of content is present in Djurašević's fine extension of Bron's original if we also consider the set play variation 1...g3 2.♖:g3+ ♖:h8 3.♖g7# & 2.♖:f3 ~ 3.♖a8#. Here the thematic duals appear in the set play, whereas the virtual and actual play are dual-free, for illustrating the *Mäkihovi* theme instead. To sum up, the real improvement brought by the new version is not due to the elimination of a W2 dual continuation but to the truly worthy addition of a fourth try and the return of the four refutations as defences after the key. Both compositions however share the same repetition of the mating move 3.♖a8# (forcing 3.♖b8# would have been a nice addition) and the presence of unwanted tries refuted by thematic refutations: 1.g5? ♖f8! in Bron's #3 and 1.e6? (2.e7~ 3.e8♖(♖)#) a2! in Djurašević's one."

**№ 3a** combines star by ♖d5 and cross by ♖d7: 1.♖d7! (2.♖e5+ ♖e6 3.♖c7+ ♖d5 4.♖c5#, 2...♖c6 3.♖d6+, b8♖, b8♗+ (duals) ...; 1...♖:f7 2.♖c7+ ♖e6 3.♖d6++ ♖e5/♖e7 4.♗d3/♖e6#, 2...♖d6 3.♖:d6+ ♖e5 4.♖d1#, ♖d2#, ♖d3#, ♖d8#, ♗d3# (dual); 1...♖c6 2.♖c5+ ♖e6 3.♖e7++ ♖d5 4.♖e6#; 1...♖:f7 2.♖e7+ ♖e6 3.♖:d8+ ♖:e7/♖e5 4.♖he8#/♗d3#, b8♖/♖(♖)# (dual), 2...♖e5 3.♖:d8 (4.♗d3#, b8♖(♖)#), 2...♖c6 3.b8♗+ ♖b6 4.♖:d8, ♖c5# (dual); 1...♖:b7 2.♖:b7+ ♖e6 3.♖e7+ ♖f5 4.♖e4#; 1...♖c6, ♖e6 2.♖c7+ ♖d5 3.♖c5+ ♖d4 4.♖:h4#, 2...♖b6 3.b8♖+ ♖b7 4.♖:b7#).

**№ 3b** repeats the aforementioned blend, but it avoids the duals in Zagoruiko's #4 and also adds: a consecutive battery play after 1...♖:e5 (the fifth one in addition to the main thematic play, play on the same square: (e4/c4 is visited by ♖d5/♖d6 (at W2/W4 moves; f6 visited by ♖f5 and ♖h5 (at B1 moves), another switchback (by ♖d5 on its diagram square after 1...♖:f6, in addition to the white rook's switchback on its diagram square), and exchange of W2 & W3 moves after 1...♖:f6/♖:e5, and also gives a role to ♖b6 in the set play after 1...c5 2.♖bd6 (3.♖d5~+) 2...♖d3 3.♖:e4#; 1.♖d6! (2.♖:e4+ ♖:e5 3.♖:d6+ ♖d4 4.♖c4#); 1...♖c1 2.♖c4+ ♖:e5 3.♖e6++ ♖d4 4.♖:e4#; 1...♖:f6 2.♖e6+ ♖:e5 3.♖d5++ ♖:e6 4.♖e5#; 1...♖:f6 2.♖:c6+A ♖:e5 3.♖d7+B ♖e6 4.♖d5#; 1...♖:e5 2.♖d7+B ♖d4 3.♖:c6+A ♖d5 4.♖:d5#, 2...♖:f6 3.♖f7+ ♖g5 4.♖:h5#. Of course, the heavier setting and the poor use of the white queen (needed only in the additional variation's second sub-variation 1...♖:e5 2.♖d7+ ♖d4 etc.) detract from the overall impression, but this setting is 100% dual free and it is at least a correction, if not improvement of the author's setting.

\*\*\*\*\*

The problems in both parts of the column present alternatives to the achievements of the respective authors and are justified in the light of the cook(s) of the original setting (see **№s 1a** and **3a**) or missed opportunities for achieving a better content (see **№ 2a**). *TMP* does not encourage regular use of older version for composing original setting, but it nevertheless continues to publish chess compositions in which a "little help from a friend" makes a difference.

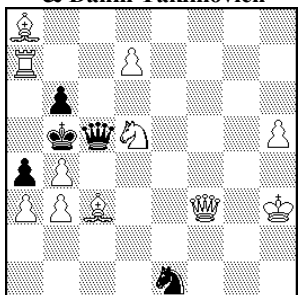
SELECTED AWARDS



by Zoran Gavrilovski

FRME 4<sup>th</sup> T.T. 2022/#2, formal tourney, 13 problems: 4 Pr, 5 HM, 4 C. Judge: Pavel Murashev

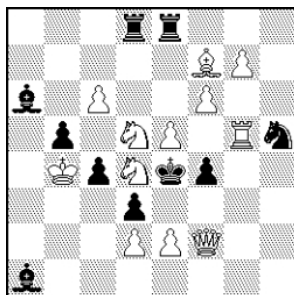
1<sup>st</sup> Pr. Mykola Cherniavskiy & Daniil Yakimovich



#2 \* v 11+5

- 1...♖e3/♗c4 2.♗c7#A/b:a4#B  
 1. ♗f5? C (2.♗c7#A) a:b3!  
 1...♗c3+/♗:c3+/♗:d5  
 2.♗:e3#D/♗:c3#//♗:d5#  
**1.♗c3! D (2.b:a4#B)**  
 1...♗f5+/♗:h5+/♗:e3 x ♗:b4  
 2.♗:f5#C/♗:h5#//♗c6#//♗c6#

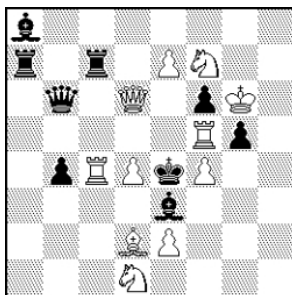
2<sup>nd</sup> Pr. Zoran Gavrilovski



#2 \* vv 12+10

- 1...♗:d4 x/♗:d5 x/f3  
 2.♗f3#A/♗g6#B/♗e3#C  
 1.e3? (2.♗f3#A) ♗:d4! x  
 1...f:e3 2.♗:e3#C  
 1.e6? (2.♗g6#B) ♗:d5! y  
 1...♗g3, ♗:g7 2.♗:f4#  
**1.♗c5! (2.♗f3#A, ♗g6#B)**  
 1...♗:d4+/♗:d5+ 2.♗d4#♗:d5#

3<sup>rd</sup> Pr. Zoran Gavrilovski

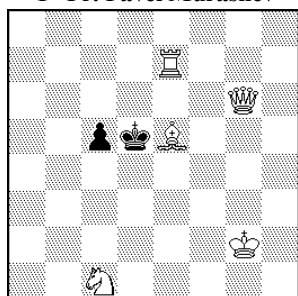


#2 \* 11+9

- 1...♗d4/♗:d4 2.♗e6#/♗f2#  
**1.♗f6! (2.♗:g5#)**  
 1...♗d4+/♗:d4+ 2.♗e5#//♗c5#  
 1...♗:d6+/♗:f4 2.♗:d6#//♗f2#  
 The set theme reads as follows:  
 check provocation (with 2-n mates) + change of mates and/or functions of white pieces.

V. PILCHENKO - 70 JT 2022/#2, formal ty, 30 problems: 9 Pr, 6HM, 6 C. Judge: Vyacheslav Pilchenko

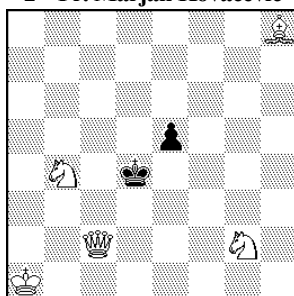
1<sup>st</sup> Pr. Pavel Murashev



#2 vvvvv 5+2

1. ♗a6? zz ♗e4/c4! 2.♗d3#C/?  
 1. ♗b1? zz, 1...c4! x  
 1...♗c6/♗c4 2.♗b7#//♗b3#  
 1.♗f3? (2.♗e4#, ♗c6#A,B) ♗c4!  
 1.♗~? (2.♗e4#A) ♗c4! y  
 1...♗d4/c4 2.♗d3#C/♗d6#  
 1.♗d3? zz c4/♗c4! 2.♗d7#/?  
**1.♗c3! (2.♗e6#B)#, ♗d3+?)**  
 1...♗c4 y/c4 x 2.♗d3#C/♗e5#

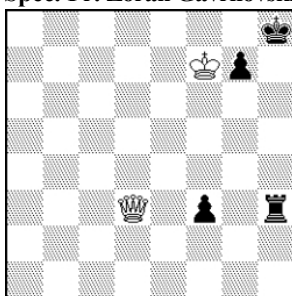
2<sup>nd</sup> Pr. Marjan Kovačević



#2 v b) ♗e5, c) - ♗h8 5+2

- a) 1. ♗c1? zz, 1...♗e4! x  
 1. ♗b3? zz ♗e4/♗c5! 2.♗d3#/?  
 1. ♗c8! zz ♗c4 2. ♗g4#  
 b) 1. ♗c8? zz, 1...♗e4!  
**1. ♗c1! zz ♗c4 2. ♗f4#**  
 c) 1. ♗c8? zz, 1...e4!  
**1. ♗b2! zz e4 2. ♗c3#**  
 An original idea. (judge)

Spec. Pr. Zoran Gavrilovski

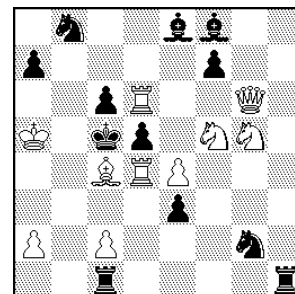


#2 vv 2+4

1. ♗g6? (2. ♗:g7#) ♗h7! x  
 1...♗g3 y 2. ♗h5#  
 1. ♗c3? (2. ♗:g7#) ♗g3! y  
 1...♗h7 x 2. ♗c8#  
**1. ♗d4! (2. ♗:g7#)**  
 1...♗h7 y 2. ♗d8#  
 1...♗g3 x 2. ♗h4#  
 Change of mates and functions of black moves.

FRME 4<sup>th</sup> T.T. 2022/#3, formal tourney, 9 problems: 2 Pr, 1 HM, 1 C. Judge: Eugene Fomichev

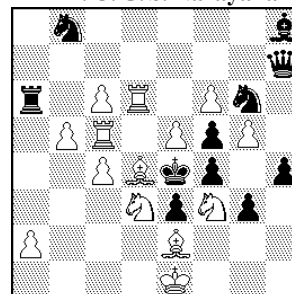
1<sup>st</sup> Pr. Zoran Gavrilovski



#3 vvvv 10+12

1. ♗:d5? A (2. ♗c4#) ♗:c2!  
 1.e:d5? B (2. ♗e4#) ♗h4!  
 1. ♗d3? (2. ♗:d5+ ♗:d5+ C, D  
 2...c:d5 3. ♗:d5#) ♗f4!  
 1. ♗e6? (2. ♗:d5+ C) ♗f4!  
**1. ♗f6! (2. ♗:d5+ C c:d5 3. ♗d4#)**  
 1...♗g7 2. ♗:d5+ D c:d5 3. ♗d6#  
 1...♗cd1 2. ♗:d5 A (3. ♗c4#)  
 2...♗:d4/c:d5 3. ♗:d4#//♗:d5#  
 1...♗hd1 2.e:d5 B (3. ♗e4#)  
 2...♗:d4/c:d5 3. ♗:d4#//♗:d5#

2<sup>nd</sup> Pr. C. G. S. Narayanan

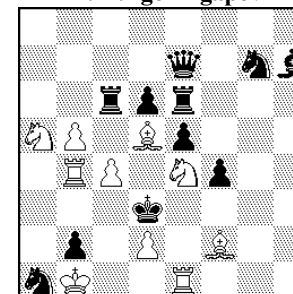


#3 14+11

- 1.e6!** (2. ♗e5+ ♗:e5 3. ♗c5#)  
 1...♗a7 2. ♗fe5 ~ 3. ♗f3#  
 2...♗:e5 3. ♗:e5#  
 1...♗d7 2. ♗e5 ~ 3. ♗d4#  
 1...♗:c6 2. ♗de5 ~ 3. ♗d3#  
 2...♗:e5 3. ♗:e5#

The set theme required arrival of white pieces on the same square at W2 moves and mates on the square vacated by the respective white piece.

H.M. Igor Agapov

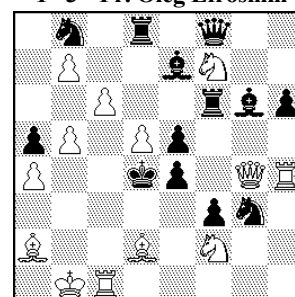


#3 10+11

- 1. ♗b3!** (~(1... ♗h4) 2. ♗:b2! ~  
 3. ♗c1#, 2... ♗:b3 3. ♗:b3#,  
 2...♗:e4 3. ♗:e4# 2... ♗:c4  
 3. ♗:c4# 2... ♗:f2 3. ♗:f2#)  
 1... ♗c2 2. ♗bc5+! ♗:c5  
 3. ♗b3#  
 1... ♗f5 2. ♗ec5+ ♗:c5  
 3. ♗e4#  
 1... ♗a6 2.c5! ~ 3. ♗c4#  
 1... ♗c7 2. ♗c5 ~ 3. ♗f2#  
 1... ♗a7 2. ♗:a7 ~ 3. ♗f2#

STRATEGEMS 2021/#4-n, informal ty, 27 problems: 3 Pr, 3 HM, 3 C. Judge: Aleksandr Kuzovkov

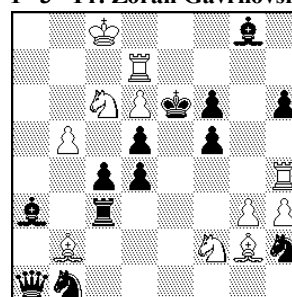
1<sup>st-3<sup>rd</sup></sup> Pr. Oleg Efrosinin



#4 13+13

- 1. ♗d6!** (2. ♗f5+ ♗:f5 (♗:f5)  
 3. ♗:e4+ (♗:f3) ♗:e4 4. ♗:e4#)  
 1...♗:d6 2. ♗c4+ ♗:d5  
 3. ♗:e4+ ♗c5 4. ♗e3#  
 1...♗:f6, ♗:d6 2. ♗c3+ ♗c5  
 3. ♗:a5+ ♗d4 4. ♗b6#  
 2...♗e3 3. ♗:g3 ~ 4. ♗e1#  
 1...♗f4 2. ♗c3+ ♗c5 3. ♗:a5+  
 3...♗d6/♗d4 4. ♗e6#// ♗b6#

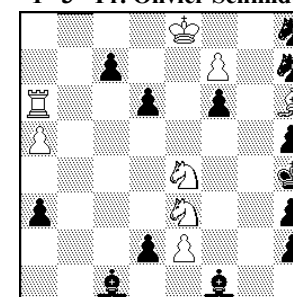
1<sup>st-3<sup>rd</sup></sup> Pr. Zoran Gavrilovski



#4 11+13

- 1. ♗h5!** (2. ♗:d5+ A ♗:d5  
 3. ♗:f5+ ♗e6 4. ♗:d4# B)  
 1... ♗f3 2. ♗:d4+ B ♗e5  
 3. ♗c6+ ♗e6 4. ♗:d8# C  
 1... ♗h7 2. ♗d8+ C ♗e5  
 3. ♗f7+ ♗e6 4. ♗e7# D  
 1... ♗c5 2. ♗e7+ D ♗:d6  
 3. ♗d7+ ♗e6 4. ♗:d5# A

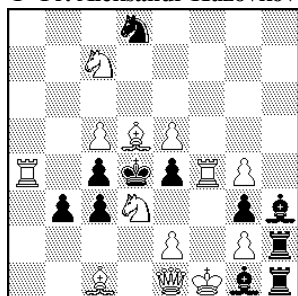
1<sup>st-3<sup>rd</sup></sup> Pr. Olivier Schmidt



#15 vv 8+13

1. ♗:f6? ♗:f6+!  
 1.f8 ♗? d1 ♗(h1 ♗)!  
**1. ♗f2!** ♗g3 2. ♗h1+ ♗h4  
 3. ♗b6 c:b6 4. ♗f2 ♗g3 5. ♗e4+  
 7... ♗h4 8. ♗f2 ♗g3 9. ♗h1+  
 9... ♗h4 10.f8 ♗ ♗:f8 11. ♗f2  
 11... ♗g3 12. ♗e4+ ♗h4 13. ♗:f6  
 13... ♗g3 14. ♗e4+ ♗h4 15. ♗g5#

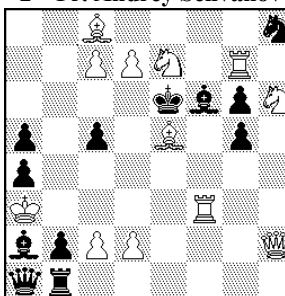
1<sup>st</sup> Pr. Aleksandr Kuzovkov



S#3 v v 13+11

1. ♘g8? (2. ♖:e4+ A ♔:e4  
3. ♖:c4+ ♘d4#) ♘:g4!  
1... ♜c6 2. ♘d5 B ~  
3. ♘e3+ ♘:e3#  
1... ♜e6 2. ♖:c4+ C ♔:c4  
3. ♖:e4+ ♘d4#  
1. ♘a8? (2. ♖:c4+ C ♔:c4  
3. ♖:e4+ ♘d4#) b2!  
1... ♜c6 2. ♖:e4+ A ♔:e4  
3. ♖:c4+ ♘d4#  
1... ♜e6 2. ♘d5 B  
3. ♘e3+ ♘:e3#  
1. ♘b4! (2. ♖:e4+ ♔:c5  
3. ♘e3+ ♘:e3#)  
1... ♜c6 2. ♘:c6+ ♔:c5  
3. ♘e3+ ♘:e3#  
1... ♜e6 2. ♘:e6+ ♔:e5  
3. ♖:c3+ ♘d4#

2<sup>nd</sup> Pr. Andrey Selivanov

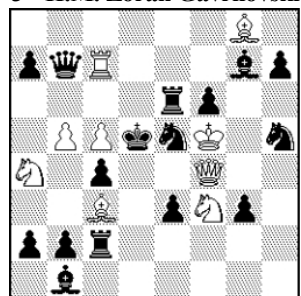


S#3 v 12+12

1. ♖e2? (2. ♖c4+ ♔:e5  
3. ♖d5+ ♘:d5#) ♘:e5!  
1. ♖f4! (2. ♖c4+ ♔:e5  
3. ♖d5+ ♘:d5#)  
1... ♘e5 2. d8 ♘+ ♔d6  
3. ♖d3+ ♘d5#  
1... ♘e7 2. d8 ♘+ ♔d5  
3. c4+ ♘c4#  
1... ♘g7 2. d8 ♖+ ♔:e7  
3. ♘g8+ ♘:g8#  
1... g:f4 2. d8 ♖+ ♔:e5  
3. ♖d5+ ♘:d5#

“The difficult combination of AUW and Phoenix themes. ... The triple continuation after 1... ♜f7 2. ♖c4+, ♖g4+, d8 ♖+ is not pleasant.” (Judge)

3<sup>rd</sup> H.M. Zoran Gavrilovski



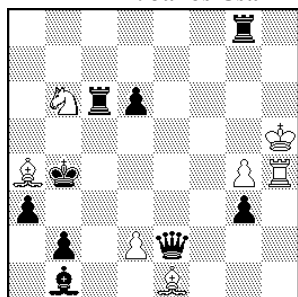
S#3 v v 9+16

1. ♘c3~? (2. ♘c3+ ♖:c3+  
3. ♖e4+ ♘:e4#) ♖:c7!  
1. ♘d4? (2. ♘c3+ ♖:c3+  
3. ♖e4+ ♘:e4#) c3!  
1. ♘b4! (2. ♘c3+ A ♖:c3+  
3. ♖e4+ B ♘:e4#)  
1... ♜f7 2. ♖e4+ B ♖:e4  
3. ♖d7+ C ♖:d7#  
1... ♜e5~ 2. ♖d7+ C ♖:d7  
3. ♘e6+ D ♖:e6#  
1... ♜f4 2. ♘:e6+ D ♜:e6  
3. ♘c3+ A ♖:c3#

“cycle of [W1-W3 ...]. Because of the additional correction moves by the ♘, the problem deserves to be included in the award.” (Judge)

WITZTUM-70 CHALLENGE TY2023/H#2, them. ty, 72 problems: 11 Pr, 17 HM, 17 C. Judge: M. Witztum

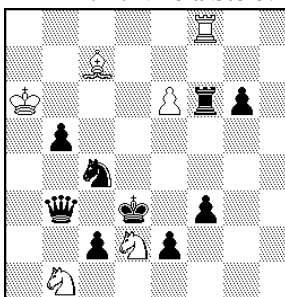
1<sup>st</sup>-2<sup>nd</sup> Pr. János Csák



H#2 b) ♘b6→b7 7+9

- a) 1. ♖c4 g5 A 2. ♖c5 d3# B  
b) 1. ♖c3 d3 B 2. ♖c2 g5# A

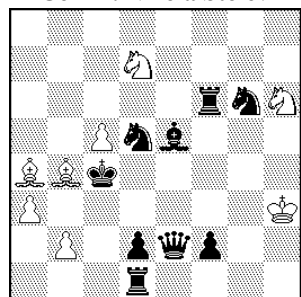
12<sup>th</sup> H.M. Nikola Stolev



H#2 b) ♘c7→e7 6+9

- a) 1. ♜b6 ♘e5 2. ♖:e6 ♖:f3#  
b) 1. ♜a5 ♘c5 2. ♖a3 ♖d8#

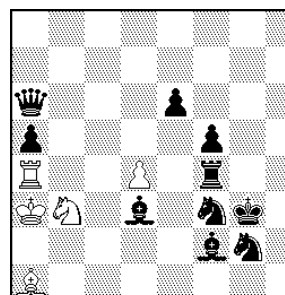
Comm. Nikola Stolev



H#2 b) ♘h6→b1 8+9

- a) 1. ♜h4 ♘f5 2. ♖h5 ♘:e5#  
b) 1. ♘g3 ♘c3 2. ♖d3 b3#

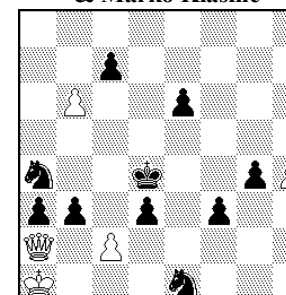
1<sup>st</sup> Pr. Mykola Kolesnik



H#3 b)/c) ♜e6→e4/e2 5+10

- a) 1. ♖:d4 ♘c5 2. ♜f4 ♖:d4+  
3. ♖e5 ♘d7#  
b) 1. ♜:d4 ♘b2 2. ♜f3 ♘:d4+  
3. ♖e3 ♘c1#  
c) 1. ♘:d4 ♖c4 2. ♜f2 ♘:d4+  
3. ♖e1 ♖c1#

2<sup>nd</sup> Pr. Fadil Abdurahmanović & Marko Klasinc

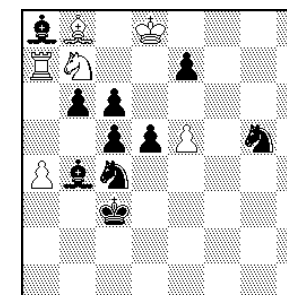


H#2½ 4 solutions 5+10

- 1...c:d3 2. ♖e5 ♖d2 3. ♜f5 ♖g5#  
1...c:b3 2. ♖c3 ♖e2 3. d2 ♖c4#  
1...c3+ 2. ♖d5 ♖f2 3. c6 ♖d4#  
1...c4 2. ♖c5 ♖h2 3. ♖c6 ♖:c7#

Albino. Harmonious play. (Judge)

3<sup>rd</sup> Comm. Živko Janevski



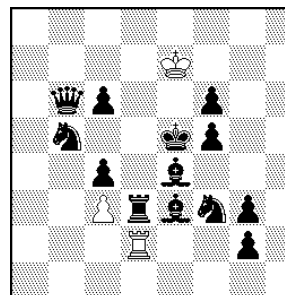
H#3 b) ♘b8→c8 6+10

- a) 1. ♘d4 ♘d6 2. ♜:e5 ♖c7  
3. ♖:d6 ♖:e7#  
b) 1. ♘b3 ♘a5+ 2. ♜:a4 ♘a6  
3. ♖:a5 ♘:c4#

Sacrifices of white pieces. Cf. Winchloe 495123. (Judge)

FRME 4<sup>th</sup> T.T. 2022/H#3, thematic touney, 52 problems: 3 Pr, 4 HM, 9 C. Judge: Ofer Comay

1<sup>st</sup> Pr. Zoran Gavrilovski

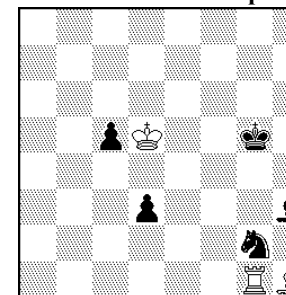


H#3 b) ♖d2=♘d2 3+13

- a) 1. ♖d8! [♖d5?] ♖d6 2. ♘f4 A  
2... ♖:f6 [♖e6+] 3. ♖d5 B ♖e6#  
b) 1. ♘h6! [♘f4?] ♘g5 2. ♖d5 B  
2... ♘h4 [♘:f6+] 3. ♘f4 A ♘:f6#

Doubling of the set theme: “During the solution, a piece A can move from square X to square Y in 1 move. Instead, A moves first to another location, and later moves to square Y”. Thematic are d8/d5 & h6/f4 at B1-3; f6/e6 & h4/g5 at W2-3.

2<sup>nd</sup> H.M. Misha Shapiro

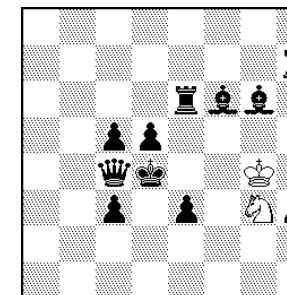


H#3 b) ♘d5↔♔g5 3+5

- a) 1. ♜h5 ♘e4 2. ♜h4 ♘g2  
3. ♖g4 ♘f3#  
b) 1. ♘d4 ♘f6 2. ♜e3 ♖g2  
3. ♖e4 ♖g4#

The pattern is well-known, but the idea of the twin is beautiful. The exchange of the kings moves the black king from one pin line to another pin line. (Judge) An attractive lightweight by the talented Israeli composer.

Comm. Zoran Gavrilovski



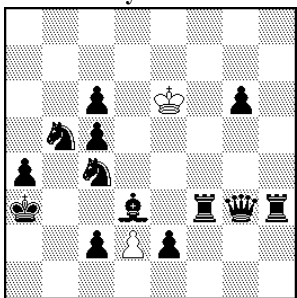
H#3 2 solutions 2+11

1. ♘d3 ♘f4! [♘f3?] 2. ♖e4+  
2... ♘f3 3. ♘e5 ♘f5#  
1. e2 ♘f3! [♘f4?] 2. ♖e3+  
2... ♘f4 3. ♖d3 ♘:e2#

The set theme is shown with ♘'s hesitation play at W1 move and his arrival at W2 move to a square which he avoids visiting at W1 move in order to gain a tempo. The self-blocks on the same square (d3) determine the white play.

**SUPERPROBLEM 2020/H#3½-n**, informal ty, 66 problems: 8 Pr, 5 HM, 4 C. Judge: Valery Kirillov

**1st Pr. Aleksandr Semenenko & Valery Semenenko**

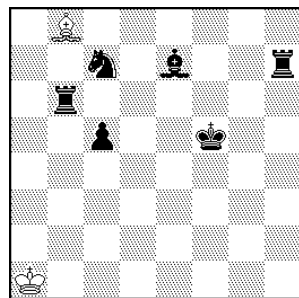


H#6 2+13

1. ♖e4 [♖~?] d4 2. ♚b4 d5  
3. ♜a3 d6 4. ♛b3 d7 5. ♜c3  
5...d8 ♘6. ♖d3! [♖~] ♘c6#

“The classic Klasinc theme with moves by four pieces through the critical square d3.” (Judge) *In memoriam* M. Gershinsky.

**5th H.M. Zlatko Mihajloski**

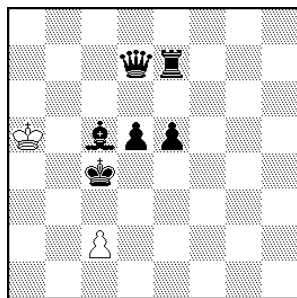


H#7 2+6

1. ♗e6 ♖e5 2. ♜c6 ♖h8! [♖g7?]  
3. ♖f6+ ♚b1 4. ♖e5 ♚c2  
5. ♖d6 ♚d3 6. ♜d7 ♚e4  
7. ♖e7 ♖e5#

“Indian & Kozhakin themes + Klasinc (x2). Cf. V. Paliulionis, 3rd Pr. O. Borisenko-80 JT 2017 www.yacpdb.526823” (Judge)

**1st Comm. Zlatko Mihajloski**



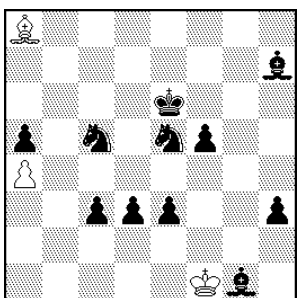
H#5½ ♘ 2+6

1...c3 2. ♜e6?? 3. ♖f8?? 4. ♚c5  
4...c4 5. ♚d6 ♚b6 6. ♖e7 c5#  
1...♚a6 2. ♜e6+ ♚a5 3. ♖f8!  
3...c3 4. ♚c5 c4 5. ♚d6 ♚b6  
6. ♖e7 c5#

“Tempo manoeuvre by the ♚ and tempo moves by ♗ and ♘ with an ideal mate.” (Judge)

**SUPERPROBLEM 2021/H#3½-n**, informal ty, 49 problems: 4 Pr, 3 HM, 6 C. Judge: Thomas Maeder

**1st Pr. Zlatko Mihajloski**

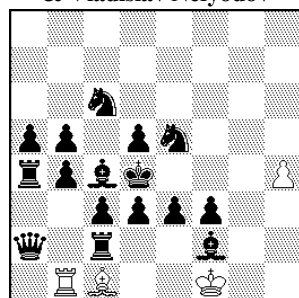


H#6½ ♘ 3+11

1...♚:g1? 2.h2+ ♚g2 3.h1♗+  
3...♚g3 4. ♛b7 ♚f4 5. ♚d5  
5...?? 6. ♚c4 ♚:e5 7. ♛b4  
7...♖d5#

1...♖h1 2.h2 ♚g2 3. ♚d5  
3...♚g3 4. ♚c4 ♖a8 5.h1♗  
5...♚f4 6. ♛b7 ♚:e5 7. ♛b4  
7...♖d5#

**2nd Pr. Valery Sememenko & Vladislav Nefyodov**

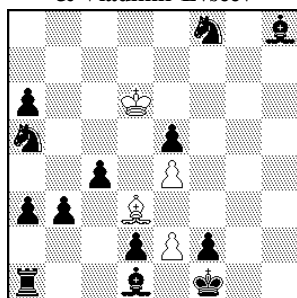


H#3½ b) - ♖c4 4+16

a) 1...♖:e3+ 2. ♚e4 ♖a7  
3. ♖b6 ♜e1+ 4. ♚d4 ♖:b6#  
b) 1...♜:b4+ 2. ♚c5 ♜g4  
3. ♜f4 ♖a3+ 4. ♚d4 ♜:f4#

“Clearly the best of the short problems in this section, even if the white pawn gives away the solution in b.)” (Judge)

**Spec. Pr. Zlatko Mihajloski & Vladimir Evseev**



H#6 4+13

1. ♖c2! ♖:c4 2. ♖:e4 ♖d3!  
3. ♜e1 ♖b1! 4. ♖c2 ♚d5  
5. ♖d1 ♚e4 6. ♚:e2 ♖d3#

“One move longer than the predecessor (Z. Mihajloski, 3rd-4th H.M. Pobeda-75 JT 2020, https://pdb.dieschwalbe.de/P1374740)[makes] all the difference between H.M. & Pr.” (Judge)

**LET'S NOT FORGET...** Chess composers who with their works have left (or are leaving) their mark on one or more genres

**200 years**

Schrüfer, Franz (1823.03.17 – 1909.08.06)

**175 years**

Loveday, Henry (1815.08.03 – 1848.01.09)

Malmqvist, Oscar (1848.03.04 – 1874.10.28)

**150 years**

Møller, Jorgen (1873.02.04 – 1944.11.20)

O'Keefe, John James (1873.01.12 – 1952.02.26)

von Wardener, Friedrich (1873.04.25 – 1964.01.15)

**125 years**

Andersen, Gerald Frank (1898.02.13 – 1983.08.23)

Kraemer, Ado (1898.03.23 – 1972.06.25)

Neiman, Moysey (1898.04.10 – 1967.10.23)

Tuxen, Harry (1898.03.31 – 1968.05.10)

Zepler, Eric[h] (1898.01.27 – 1980.05.13)

**100 years**

Dombrovskis, Alfreds (1923.04.19 – 2000.03.18)

**75 years**

Feoktistov, Aleksandr (1948.01.28)

Fica, Alexander (1948.03.15)

Furman, Janko (1948.01.25)

Shamir, Shaul (1948.03.31)

Zastrow, Bruno (1905.10.04 – 1948.04.17)

**50 years**

Almgren, Sven Elias (1900.05.14 – 1973.01.31)

Garcia, Llamas Juan (1906.01.10 – 1973.04.01)

Karsch, Wilhelm (1899.06.21 – 1973.04.09)

Kopylov, Evgeny (1973.03.11)

Krämer, Wilhelm (1898.10.18 – 1973.04.22)

Sakharov, Boris (1914.03.28 – 1973.04.12)

Vetter, Hans (1894.06.27 – 1973.04.13)

**25 years**

Gulaev (Grin), Aleksandr 1908.11.18 – 1998.02.18)

Karpov, Valery (1939.02.10 – 1998.04.28)

**Ado (Adolf) Kraemer**, a composer from Germany (born in 1898), an author of #s in 3-n moves (some of them jointly with E. Zepler) and studies (see p. 46 in *TMP* 68).

**Eric (Erich) Zepler**, a German composer of Jewish descent (born in 1898), IM with 52.83 FA pts and IJ (1957), who dropped “h” from his name after fleeing to England in 1935. He is credited for *Zepler doubling* (see № II below). Zepler was a prominent electronics and radio-design expert, chairing the University College of Southampton.

**Aleksandr Gulaev**, later **Grin** (born in 1908), a Russian orthodox problems expert GM (1988) with 83.67 FA pts & IJ (1956), from 1924 published >1.000 compositions (120 1st prizes) and problem chess articles. He was a metallurgy expert and academic.

**Boris Sakharov** (born in 1914), a Russian study expert, FM (2007) with 24.17 FA pts & IJ (1956), and the 1st Vice-President of the Permanent Commission for Chess Compositions of FIDE (1965–1972), was a prominent metallurgy chemistry expert.

**Alfreds Dombrovskis** (born in 1923) was a Latvian problemist, IM (1989) with 31.00 FA pts & IJ (1956). He composed more than 300 problems since 1924, mainly #2s & #3s (of which 33 won a 1st Prize). He is credited for *Dombrovskis* theme: 1.? ~ 2.A#, 1...x!, 1.? ~ 2.B#, 1...y!., 1.!, 1...x 2.A#, 1...y 2.B#.

**Aleksandr Feoktistov** (born in 1948), a Russian GM (2007) with 217.08 FA pts & IJ (1994). From 1964 he composed >500 #2-n, h#, s#, won 270 (of which 101) 1st prizes.



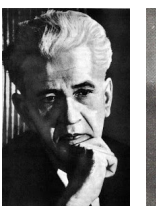
Ado Kraemer



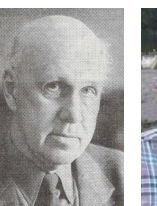
Eric Zepler



Aleksandr Grin



Boris Sakharov



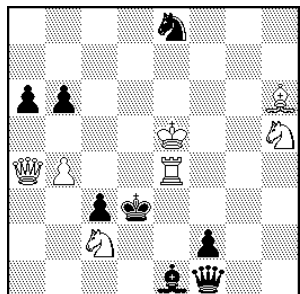
Alfreds Dombrovskis



Aleksandr Feoktistov

CC – chess composition; GM – Grandmaster for chess compositions; IM – International Master; FM – FIDE Master for CC; IJ – International Judge of the FIDE; FA pts – FIDE album points

**I) Alfreds Dombrovskis**  
1<sup>st</sup> Pr. *Problemblad* 1958

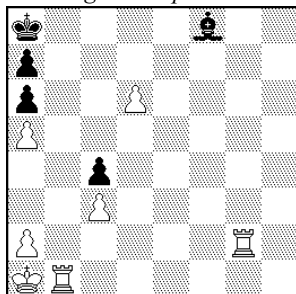


#2 <sup>v</sup> 7+8

1. ♕c1? (2. ♖f4# A) ♕d2! x  
1. ♗g3? (2. ♖d4# B) ♗e2! y  
1. ♗e3! (2. ♗c2#)  
1... ♕d2 x 2. ♗f4# A  
1... ♗e2 y 2. ♖d4# B  
1... ♗e2 2. ♗d1#

*Dombrovskis* theme with a thematic key that preventively closes the lines d2-f4 & e2-e5.

**II) Erich Zepler**  
*Hamburg. Correspondent* 1929

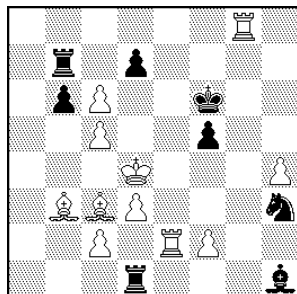


#3 <sup>v</sup> 7+5

1. ♖gb2? (2. ♖b8#) ♕:d6!  
1. ♖b4! (zugzwang)  
1... ♕g7 2. ♖gb2 ~ 3. ♖b8#  
1... ♕d6 2. ♖g8+ ♕f8 3. ♖:f8#

*Zepler doubling* is movement of a piece along a certain line, movement of another friendly piece onto the same line, and movement of the first piece in the same direction as before.

**III) Aleksandr Grin**  
2<sup>nd</sup> Pr. *The Problemist* 1981

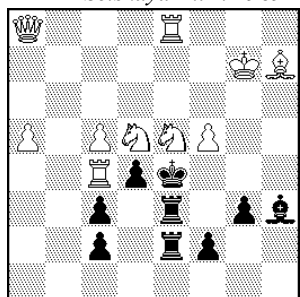


#3 11+8

1. f3! (2. ♕d5+ ♗f7 3. ♕d6#)  
1... d:c6 2. ♕c4+ ♗f7 3. ♕b4#  
1... f4 2. ♕e4+ ♗e7 3. ♕f5#  
1... ♗f4 2. ♕e3+ ♗e7 3. ♕:f4#  
1... ♕:f3 2. ♕e3+ ♗e7 3. ♕:f3#  
1... ♖b1 2. ♕e3+ ♗e7 3. ♕d2#

Successive ♕-battery play on the white second and third moves. There are six different royal battery mates.

**IV) Aleksandr Feoktistov**  
1<sup>st</sup> Pr. *Selskaya zhizn* 1969



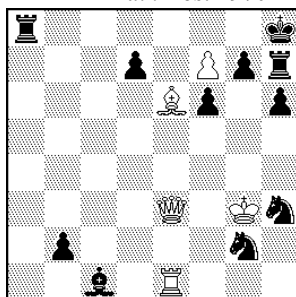
#3 10+9

1. ♖h6! (2. ♗f6+ ♗f4 3. ♗h5#)  
1... ♖d3 2. ♗g6+ ♗f3/♗:f5  
3. ♗e3#/♗:e5#  
1... ♖f3 2. ♗c6+ ♗d3/♗:d5  
3. ♖:d4#/♗:e5#  
1... ♕g4 2. ♗e7+ ♗f4/♗:e5  
3. ♗g6#/♗:d5#

Battery creation.

Prepared by *Nikola Stolev*

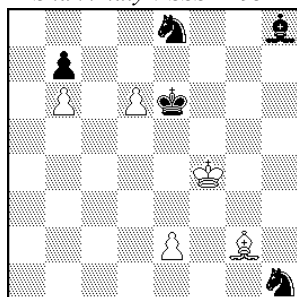
**V) Adolf Kraemer**  
2<sup>nd</sup> Pr. *Main-Post* 1970



#5 5+11

1. ♗a3! (2. ♗:a8#) ♖:a3+  
2. ♕b3 (3. f8♗, ♖#) ♖:b3+  
3. ♖e3 (4. f8♗, ♖#) ♖:e3+  
4. ♗h2 (5. f8♗, ♖#) ♖e8  
5. f:e8♗, ♖#  
[3. ♗h2? ♕f4+!]  
2... ♕f4+ 3. ♗:g2 ♖a8  
4. ♖e8+ ♖:e8 5. f:e8♗, ♖#

**VI) Boris Sakharov**  
*Shakhmaty v SSSR* 1952



= 5+5

1. ♕d5+! [1. ♕:h1? ♗:d6 -+]  
1... ♕d7 [1... ♕:d6 2. ♕:h1 =]  
2. ♕:b7 ♗f2 3. ♕c6+! ♗:c6  
4. b7 ♗:b7 5. d7 ♗g7!  
[5... ♗c7 6. ♕f5] 6. d8♗+!  
6... ♗c7 7. ♗f7 ♗e6+  
8. ♕f5 ♗d4+ 9. ♕g6! =

Sacrifices and capture refusal.